CATALOGUE

OF

MR. GEORGE I. SENEY'S

COLLECTION OF

MODERN PAINTINGS

TO BE SOLD BY AUCTION,

TUESDAY, WEDNESDAY AND THURSDAY,

MARCH 31ST, APRIL 1ST AND 2D,

At half-past seven o'clock, P.M.,

AT

CHICKERING HALL,

5TH AVENUE, CORNER OF 18TH STREET.

THE PAINTINGS WILL BE

ON EXHIBITION, DAY AND EVENING,

AT THE AMERICAN ART GALLERIES,

6 EAST 23D STREET (MADISON SQUARE SOUTH),

FROM MARCH 16TH UNTIL DATE OF SALE INCLUSIVE (SUNDAYS EXCEPTED).

*** THE SALE WILL BE UNDER THE MANAGEMENT OF THE AMERICAN ART ASSOCIATION, WHICH WILL CHEERFULLV FURNISH FURTHER INFORMATION AND ALSO ATTEND TO ORDERS TO PURCHASE FREE OF CHARGE.

MR. THOMAS E. KIRBY

OF THE ABOVE ASSOCIATION WILL CONDUCT THE SALE.

NEW YORK,

1885.

Press of J. J. Little & Co.,
Nos. 10 to 20 Astor Place, New York.

DEC 11 1911

THE FOLLOWING ARTISTS ARE REPRESENTED.

FOREIGN.

Achenbach (A.),
Achenbach (O.),
Alma Tadema,
Aubert,
Beaumont,
Becker,
Berchère,
Berne-Bellecour,
Bertrand,
Beyschlag,
Billet,
Bodenmüller,
Bonheur (F. A.),
Bonheur (M. Rosa),
Bonnat,
Bouguereau,
Bouvier,
Bréton,
Brillouin,
Cabanel,
Cederström,
Chaplin,
Clays,
Constant,
Corot,
Courtois,
Dagnan-Bouveret,
Dalbono,
Daubigny (C. F.),
Decamps,
Defregger,
Delort,
Demont-Bréton,
De Neuville,
Detaille,
Detti,
Diaz,
Domingo,
Douzette,
Dupré (J.),
Edelfelt,
Escosura,
Faed,
Fichel,
Frappa,
Fromentin,
Gérôme,
Girard,
Goubie,
Grison,
Gros,
Grützner,
Hagborg,
Hamon,
Haquette,
Harburger,
Hébert,
Heilbuth,
Henner,
Herrmann (Leo),
Isabey (L. G. E.),
Jacque,
Jiminez,
Jocbmus,
Kaemmerer,
Karlovszky,
Knaus,
Kowalski,
Lambinet,
Laurens,
Lazerges,
Leloir,
Lessing,
Léys,
Madou,
Madrazo,
Marcbetti,
Meissonier,
Merle,
Mesgrigny,
Millet,
Miralles,
Moreau,
Munkacsy,
Münthe,
Neuhuys,
Nicol (E.),
Paling,
Palmaroli,
Pascutti,
Pasini,
Perrault,
Pokofanow,
Preyer (J. W.),
Renouf,
Ricbet,
Rico,
Rousseau (Theo.),
Roybet,
Ruipérez,
Sadler (W. Dendy),
Salmson,
Schachinger,
Schmidt,
Schreyer,
Semenowski,
Smith-Hald,
Stammel (C.),
Steinheil,
Stevens (A.),
Tamburini,
Tennant,
Toudouze,
Trayer,
Troyon,
Turner (J. M. W.),
Van Marcke,
Vautier,
Vernon (P.),
Vibert,
Viry,
Wahlberg,
Walker (J. A.),
Wilda,
Worms,
Zamaçois.

AMERICAN.

Bellows,
Boggs,
Boughton,
Bridgman,
Bristol,
Brown (J. G.),
Bunner,
De Hass (M. F. H.),
Gaugengigle,
Hart (Wm.),
Inness,
Irving,
Johnson (D.),
Johnson (E.),
Jones (H. B.),
Knight (D. R.),
Koehler,
Lippincott,
Mayer,
McCord,
McEntee,
Moran (Thomas),
Mosler,
Murphy (J. F.),
Richards (W. T.),
Shurtleff,
Smillie (Geo. A.),
Tait (A. F.),
Volk,
Whittredge.

SPECIAL NOTICE.

Admission to Chickering Hall on nights of Sale will be by *Card only*. (*No reserved Seats.*) These cards will be ready for distribution Thursday, March 26th. Application for them, by mail or otherwise, should be made to Miss Katharine Timpson, Secretary American Art Association, 6 East 23d Street (Madison Square South).

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk on the morning following each session of the Sale between 9 and 2 o'clock, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Painting is not to be set aside on account of any error in the description. All are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he think fit.

THOMAS E. KIRBY, AUCTIONEER.

INDEX TO ARTISTS REPRESENTED,

TOGETHER WITH BIOGRAPHICAL NOTES, LISTS OF HONORS AND OTHER INFORMATION.

ACHENBACH (ANDREAS).....Düsseldorf.

Born at Hesse Cassel in 1815. Pupil of Schirmer, Düsseldorf Academy. Member of the Berlin, Antwerp and Amsterdam Academies. Knight of the Order of Leopold and of the Legion of Honor. Medals in Prussia and Belgium; in Paris in 1839; 1855,—1864 (when decorated with the Legion of Honor)—1867, (*Exposition Universelle*), and in Philadelphia (Centennial Exposition) 1876.

"To sum up: the tendency of Achenbach's genius is realistic in the highest and best sense of the word. He explores Nature in her most secret traits, in order to seize upon what is characteristic in essence, form, and color. In his manipulation, as regards the quality and texture of various materials, he is eminently successful, discriminating all to the exact point of requirement, yet without the slightest tendency to elaborate trifling; the general effect, prevailing over all minuteness and elegance of detail, being that of a bold and free handling."—HENRY OTTLEY.

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ACHENBACH (OSWALD).....Düsseldorf.

Born at Düsseldorf, 1827. Brother and pupil of Andreas Achenbach. Medals, Paris, 1859, 1861, 1863 Legion of Honor, 1863.

No. 28—*Night Scene in Naples*.....Page 59.

ALMA-TADEMA (LAURENZ), R. A.... .....London

Born at Dronryn, West Friesland, Holland, 1836. First studied in the Gymnasium of Lieuwarden, where he devoted much of his time to the study of Roman and Egyptian antiquities. Entered the Academy at Antwerp in 1852, and studied under Leys. In 1870 fixed his residence in London. Medals, Paris, 1864—1867 (*Exposition Universelle*)—1878 (*Exposition Universelle*). Grand gold medal, Berlin, 1874. Legion of Honor, 1873; Officer of the same, 1878. Order of Merit, Berlin, 1881. Knight of the Order of Leopold; of the Order of the Dutch Lion; of the Order of St. Michael of Bavaria; of the Gold Lion of the House of Nassau; of the Königliche Kronen-Orden of Prussia. Member of the Royal Academy of Amsterdam; of the Royal Academy of Munich; of the Royal Academy of Berlin, and of the Royal Academy of London. Member of the English Society of Painters in Water Colors. Honorary Professor of the Royal Institute of Fine Arts, Naples, and Corresponding Member of the Academy of the *Beaux Arts*, France.

"It may be said advisedly that no pictures of the present day exhibit more thorough excellence than those of Mr. Alma-Tadema. Though, for the most part, Greek and Roman Antiquity are the sources from which the inspiration of his art are derived, Mr. Tadema's pictures as works of art are never sacrificed to the mere pedantic display of skill and learning." —PROFESSOR WEIR.

No. 277—*Preparing for the Feast*.....Page 110.

AUBERT (JEAN ERNEST)..... .....Paris.

Born at Paris, 1824. Entered *l'École des Beaux Arts* in 1841, as a pupil of Paul Delaroche and Achille—Louis Martinet. Awarded the *Prix de Rome*, 1844, after which he studied five years in Italy. Medals, Paris, 1857—1859—1861—1878.

No. 17—*Playing the Lyre*.....Page 56.

BEAUMONT (CHARLES FRANÇOIS EDOUARD DE) .....Paris.

Born at Lannion (Côte du Nord). Pupil of Boisselier. Medals, Paris, 1870 and 1873. Legion of Honor, 1877.

No. 19—*The Old Beau* .....Page 57.

BECKER (PROF. CARL) .....Berlin.

Born at Berlin, 1820. Pupil of the Berlin Academy, of Von Klober, of Heinrich Hess, and Cornelius, and Pensioner of the Berlin Academy at Paris and Rome. Member and Vice-President of the Academy of Berlin. Member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. Officer of the Order of Leopold. Medals at Berlin, Vienna, Munich, and Paris.

"Among the German *genre* painters of the day Carl Becker takes a distinguished and distinct position. He has succeeded, in his own manner, in accomplishing unusual things. He excites popular approbation, silences the voices of the critics, and disarms his opponents."—LUDWIG PIETSCH, *in Illustrirte Zeitung.*

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BELLOWS (ALBERT F.), N. A. (dec'd) .....New York.

Born at Milford, Mass., 1829. Early in life entered the office of an architect in Boston, but finally turned his attention to painting. Studied in Paris and in the Royal Academy at Antwerp. Honorary member of the Royal Belgian Society of Painters in Water Colors, and of the British Society of Painter-Etchers.—Died, 1883.

"There are few American artists whose works are more popular than those of Mr. Bellows, and this is due not only to the taste shown in the selection of subjects, but also to their artistic treatment."—*Art Journal.*

No. 7—*Little Thistledown* .....Page 54.
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BERCHÈRE (NARCISSE).....Paris.

Born at Étampes, France, 1822. Pupil of Rémond. Medals, Paris, 1859—1861—1864. Legion of Honor, 1870. Medal, 1878, *Exposition Universelle.*

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BERNE—BELLECOUR (ETIENNE PROSPER)..... Paris.

Born at Boulogne-sur-Mer. Pupil of Picot and of F. Barrias. Medals, Paris, 1869—1872—1878 (at Salon and *Exposition Universelle*). Legion of Honor, 1878.

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BERTRAND (JAQUES).....Paris.

Born at Lyons. Pupil of Perin. Medals, Paris, 1861—1863—1869. Legion of Honor, 1876. Medal, *Exposition Universelle*, 1878.

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BEYSCHLAG (ROBERT).....Munich.

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BILLET (PIERRE).....Paris.

Born at Cantin, France. Pupil of Jules Bréton. Medals, 1873—1874.

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BODENMULLER (A).....Munich.

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BOGGS (FRANK M.).....Paris.

Born at New York, 1855. Studied in *l'École des Beaux Arts* and with Jean Léon Gérôme, Paris. Two of his paintings have been purchased by the French Government.

No. 164—*Dieppe*.....Page 87.

BONHEUR (FRANÇOIS AUGUSTE).....Paris.

Born at Bordeaux, 1824. Brother of Rosa Bonheur and pupil of his father, Raymond Bonheur. Medals, 1852—1857—1859—1861—1863. Legion of Honor, 1867.

"Like his sister, he paints with remarkable truthfulness, but in her overshadowing fame that of the brother has been lessened, and he has not always received the praise justly his due."—CLEMENT.

"Bonheur is a hearty realistic painter, fresh in color, healthful in feeling, with an out-door consciousness of work about his pictures · not imaginative, inclined to be literal, but possessing the ability of giving vitality to his work."—JARVES.

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BONHEUR (MARIE ROSA).....Paris.

Born at Bordeaux, 1822. Pupil of her father, Raymond Bonheur. Medals 1845—1848—1855—1867 (*Exposition Universelle*). Legion of Honor, 1865.

"The most accomplished female painter who ever lived."—PHILIP GILBERT HAMERTON.

"The greatest animal painter now in France is probably Rosa Bonheur. There is the same intense observation and sympathy with Nature, the same vigor of treatment, we find in the works of Troyon and Landseer; more refinement than in Troyon, with rather less power, but more power than in Landseer, so far as the representation of cattle is concerned."—S. G. W. BENJAMIN.

"And she is praised for firmness of design and for the grand character of her landscapes."—VAPEREAU.

No. 257—*Landscape and Sheep*.....Page 106.

BONNAT (LÉON JOSEPH FLORENTIN) .....Paris.

Born at Bayonne, 1833. Studied under Madrazo, at Madrid, and afterward under Léon Cogniet, in Paris. He took the second grand *Prix de Rome*, which did not entitle him to enter the Villa Medicis, but by the aid of friends in Bayonne he was able to spend four years in study in Italy. Medals, Paris, 1861—1863—1867. Medal of Honor, 1869. Paris Legion of Honor, 1869; Officer of the same, 1874; Commander, 1882. Knight of the Order of Leopold and Member of the Institute of France.

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BOUGHTON (GEORGE H.), N. A., and A. R. A .....London.

Born in England, 1834. Brought to Albany, N. Y., by his parents in 1837, where, when a youth, he began the study of art. Afterward he studied in London and Paris. Elected member of the National Academy, New York, 1871; Associate of the Royal Academy, England, 1879.

"No one of our artists has exhibited such genuine pathos and pure latent sentiment upon canvas, as has Boughton."—TUCKERMAN.

"What Boughton does best in figure-painting are women and children, his types never being without grace of figure and gesture, and having often for sentiment something of that reserved gentleness which belongs to lives that have to be passed less in pleasure than in patience."—SIDNEY COLVIN.

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BOUGUEREAU (WILLIAM ADOLPHE).....Paris.

Born at La Rochelle, 1825. When very young, after passing through the College at Pons, where he showed an aptitude for drawing, Bouguereau was placed in a business house in Bordeaux. While there he attended, two hours a day, the drawing-school of M. Alaux. Treated contemptuously by his fellow

students on account of his unaristocratic business connections, Bouguereau nevertheless took the first prize at the end of the year, the award causing such excitement in the school that a riot was the consequence. Bouguereau then resolved to turn his attention to art, and after he had earned sufficient money by painting portraits at Saintouge, where his uncle was a priest, he went to Paris and entered the studio of Picot, and later *l'École des Beaux Arts*, where his progress was rapid. He gained the *Prix de Rome* in 1850, and then studied in Rome. Medals, Paris, 1855 (*Exposition Universelle*)—1857—1867 (*Exposition Universelle*). Legion of Honor, 1859. Member of the Institute of France, 1876. Officer of the Legion of Honor, 1876. Medal of Honor (*Exposition Universelle*), 1878. Knight of the Order of Leopold, 1881.

"Bouguereau always exhibits three qualities which justify his reputation, knowledge, taste, and refinement."—RÉNÉ MÉNARD.

No. 285—*La Vierge aux Anges*.....Page 112.

BOUVIER (PIETRO).....Milan.

No. 167—*Arrival of the Lover*.....Page 87.

BRÉTON (JULES ADOLPHE).....Paris.

Born at Courrieres, France, 1827. Pupil of Drölling and of Devigne. Medals, London, Vienna and Brussels, and at Paris in 1855—1857—1859—1861. Legion of Honor, 1861. Medal of the First Class, and officer of the Legion of Honor at *Exposition Universelle*, 1867. Medal of Honor, Salon, 1872. Knight of the Order of Leopold, 1881. Ribbon of St. Stanislaus of Russia. Corresponding Member of the Academies of Vienna, Stockholm and Madrid.

"Jules Bréton has long since taken his place in the foremost rank of those artists who paint pastoral subjects. . . . His painting is, first of all, sound. He resorts to no subterfuge. He applies himself to the difficulties of his subject quietly and honestly. He ennobles the quietest

scenes by giving them a marked moral significance. He has struck a mine, limited—if you choose, but one which he turns to good account with remarkable and picturesque intelligence, a purely original style and great depth and personality of feeling."—CHARLES CLEMENT, *Journal des Débats.*

"Jules Bréton is at once a painter of landscapes and of human nature. The two are harmonized in all his works in such just proportion, and with such equal ability and care brought to the representation of each, that he occupies the rare position of excelling in two distinct branches of art. In each he shows a deep, reverential sympathy in the presence of nature. His eye for color is almost faultless, and his technical capacity is beyond question. . . . In hard times he is one of the few artists who finds the prices of his paintings constantly rising. It is perhaps not too much to assign to Jules Bréton the leading place in the contemporary French school."—S. G. W. BENJAMIN, *Contemporary Art in Europe.*

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BRIDGMAN (FREDERICK A.), N. A..... ....Paris.

Born in Alabama, 1847. At an early age began his professional work as an engraver with the American Bank Note Company, New York, studying in his leisure hours in the schools of the Brooklyn Art Association. Later, studied with Jean Léon Gérôme, of whom he was a favorite pupil in Paris. Medals, Paris, 1877—1878 (*Exposition Universelle*). Legion of Honor, 1878.

No. 252 *An Interesting Game, Cairo Café*...Page 105.

BRILLOUIN (LOUIS GEORGES)..... .. ..Paris.

Born at St. Jean d'Angely. Pupil of Drölling and Cabal. Medals, Paris, 1865—1869—1874. Chevalier of the order of Leopold of Belgium.

No. 1—*Cavalier*.....Page 53.

BRISTOL (JOHN B.), N. A .....New York.

Born at Hillsdale, N. Y., 1826. Studied from Nature at an early age. In 1876 he received an award and medal for his single picture exhibited at the Centennial Exposition at Philadelphia. Elected member of the National Academy, New York, 1875.

"Mr. Bristol, as a landscape painter, is well known all over the United States, and his pictures are in all of the leading collections. His country home is among the Berkshire Hills, Massachusetts, and the beautiful scenery of that region no doubt largely influenced him in choosing that branch of art in which he has since become so eminent."—*N. Y. Evening Post.*

No. 82—*Mt. M'Intyre, Adirondacks*.....Page 69.

BROWN (J. G.), N. A.....New York.

Born in England, 1831. Studied in Newcastle-on-Tyne and in Royal Scottish Academy, Edinburgh ; later, with Thomas Cummings, N. A., New York. Elected member of the National Academy, 1863.

"Mr. Brown's subjects are derived from the homely incidents of every-day life, and are usually treated with simplicity and naturalness. His realistic powers are marked."—PROF. WEIR.

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BUNNER (ANDREW FISHER), A. N. A.....Venice.

Born at New York City, 1841. Studied for five years in Germany, France, and Italy. First exhibited, National Academy, 1867. Elected Associate Member of the National Academy, 1880. Went to Venice in 1882, and is now living there.

No. 93—*Madonna de l'Orto, Venice*.....Page 72.

CABANEL (ALEXANDRE).....Paris.

Born at Montpellier, 1823. Pupil of Picot. *Prix de Rome*, 1845. Medals, Paris, 1852—1855 (*Exposition Universelle*). Legion of Honor, 1855. Member of the Institute of France,

1863. Officer of the Legion of Honor, 1864. Medals of Honor, 1865—1867 (*Exposition Universelle*). Medal of Honor, 1868 (*Exposition Universelle*). Professor in *l'École des Beaux Arts*.

"M. Cabanel, with the harmony of tones and the softness of the brush which seduces the men of the world, knows how to preserve all the serious qualities of the artist. He is agreeable and tender in his painting, but not effeminate;—under his flesh, so soft and of so fine a grain, there are bones, muscles and nerves. . . . And any other painter than M. Cabanel, taking the line of the pretty, would perhaps disturb us a little; but his grace is the grace of strength."—THEOPHILE GAUTIER.

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CEDERSTRÖM (THEO).....Munich.

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CHAPLIN (CHARLES).....Paris.

Born at Andelys, 1825. Pupil of *l'École des Beaux Arts* and of Drölling. Medals, Paris, 1851—1852—1865. Legion of Honor, 1865; Officer of the same, 1877.

No. 43.—*A Young Girl*..... Page 62.

CLAYS (PAUL JEAN)..... Brussels.

Born at Bruges, Belgium, 1819. Pupil of Gudin, Paris. Medals, Paris, 1867 (*Exposition Universelle*). Legion of Honor, 1875. Medal, 1878 (*Exposition Universelle*). Officer of the Legion of Honor, 1881.

"For a long time the sea, or rather the water, has had no interpreter more exact than Clays."—RÉNE MÉNARD.

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CONSTANT (BENJAMIN).....Paris.

Born at Paris, 1845. Pupil of Alexandre Cabanel. Medals, Paris, 1875—1876. Legion of Honor, 1878. Medal, 1878 (*Exposition Universelle*).

No. 54—*Female Head*.....Page 64.

COROT (JEAN BAPTISTE CAMILLE) dec'd.....Paris.

Born at Paris, 1796. Studied art against the wishes of his family. Instructed first by Michallon, afterward by Victor Bertin, and then spent several years in Italy. At first unsuccessful in obtaining recognition, Corot's works afterward became so popular that his income for several years averaged over two hundred thousand francs from his profession alone. Medals, Paris, 1838—1848—1855—1867 (*Exposition Universelle*). Legion of honor, 1846; Officer of the same, 1867. Died, 1875. Diploma to the memory of Deceased Artists, *Exposition Universelle*, 1878.

"In originality of mind, and force, purity, and individuality of aim and character, Corot seems to be the most considerable figure that has appeared in the art world of France during this century. The great aim of Corot was to harmonize manner or treatment with the love of nature, or, like Turner—whom he resembled in this respect—with material substances to convey the impression made on a poetic mind by the aspects of nature."—S. G. W. BENJAMIN, *in Contemporary Art in Europe.*

"Corot is a poet. Nature is subjective to his mental vision. He is no seer, is not profound, but is sensitive, and, as it were, clairvoyant, seeing the spirit more than the forms of things. There is a bewitching mystery and suggestiveness in his apprehension of the landscape, united to a pensive joyousness and absorption of self in the scene that is very uncommon in his race. Contemplation and sympathetic reception of nature's language are quickened by his compositions. They are no transcripts of scenery, but pictures of the mind. To soothe, to give repose, to evoke dreamy sentiment, such is their mission."—JARVES, *Art Thoughts.*

"Corot is *par excellence* the painter of Morning. He can render with more felicity than any one else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water."—RÉNE MÉNARD.

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COURTOIS (GUSTAVE).....Paris.

Born at Pusey (Haute Saone), France. Pupil of Jean Léon Gérôme. Medals, Paris, 1878—1880.

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DAGNAN—BOUVERET (PASCAL ADOLPHE JEAN).....Paris.

Born at Paris. Pupil of Jean Léon Gérôme. Medals, Paris, 1878—1880.

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DALBONO (EDOARDO). ....Naples.

No. 8—*Bay of Naples*..... .....Page 54.

DAUBIGNY (CHARLES FRANÇOIS), dec'd .....Paris.

Born at Paris, 1817. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals, 1848—1853—1855—1857—1859—1867 Legion of Honor, 1859; officer of the same, 1874. Died, 1878. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

"The art of this illustrious master consists in choosing well a bit of country and painting it as it is, inclosing in its frame all the simple and naïve poetry which it contains. No effects of studied light, no artificial and complicated composition, nothing whatever which allures the eyes, surprises the mind, and crushes the littleness of man."—EDMOND ABOUT.

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DECAMPS (ALEXANDRE-GABRIEL), dec'd. . . . . Paris.

Born at Paris, 1803. Pupil of Abel de Pujol. Medals, Paris, 1831—1834. Legion of Honor, 1839; officer of the same, 1851. Died, 1860.

"The distinctive qualities of Decamps may be very briefly enumerated. He had deep pathos and poetry, and was profoundly moved by a certain kind of roughness and wildness in Nature and in men; he was a powerful and masterly colorist, and his painting is, in its way, as excellent as it is original. . . . He had real genius, and saw Nature for himself,—painting, however, not so much the facts, as his impression of the facts. Even his imitative faculty, which often showed itself in passages of astonishing force, always depended far more on his powerful interpretation than on copyism. He was as great as Troyon, and incomparably greater than most of his contemporaries."—HAMERTON, *Contemporary French Painters.*

No. 273—*Washing Clothes*.....Page 109.

DEFREGGER (FRANZ) .....Munich.

Born at Stronach, Austria, 1835. Studied sculpture under Prof. Stoltz, and painting in the Bavarian Royal Academy and in Paris. Afterwards entered the studio of Piloty in Munich. Great gold medal at Munich and great and small gold medals at Berlin. Medal, *Exposition Universelle*, Paris, 1878. Gold medal, at Vienna, 1882.

"Franz Defregger, for reasons appearing in the sequel, stands in the foremost rank among painters who, forsaking the high and the mighty, prefer to dwell with the lowly and meek. Holding the position of Professor in the Munich Academy, and decorated with the brightest of ribbons, he dedicated the best possible art to the unadorned peasant, to rustic races happy in honest poverty and frugal cheer. Defregger is a man with a mission · he nobly serves the Tyrolese as Burns celebrated the Scotch; thus the Bavarian Highlands are illustrated through the art of painting, as our British Highlands and their peasant homes were signalized by the hand of poetry. Professor Defregger served in the school of suffering · his early struggles were severe; the story of his youth he told Friedrich Pecht, the art biographer, as follows: His birth, on 30th of April, 1835, was at a small hamlet in a mountain valley near Botzen, in the Austrian Tyrol. His father was a hard-working, well-to-do peasant, and the boy Franz—the only child—shared till the age of twenty the common labors of the field and cattle-shed. But the future painter recounts that, 'as long as I can remember, within me was a strong impulse toward

Art. While yet a child I made animals in paste, cut figures in turnips and potatoes, and later with scissors I fashioned landscapes in paper. What was my joy when first I got a lead pencil! My chief toil till the age of fifteen was within cattle-huts, and this occupation left time for drawings which gained such renown in the village that my father allowed me more pencils. I now began to draw on walls and all other surfaces that came within my reach. The neighbors on Sundays called in to see. My father grew proud of my talents; but unfortunately a fifty gulden note I copied with such fidelity that he was summoned by the Burgomaster to answer the charge of forgery! A yet more serious misfortune followed when I had to leave the cattle-shed to join my father as servant; and now in the evenings and even on Sundays, I found myself too tired to indulge my passion for Art.' "—J. BEAVINGTON ATKINSON. *The Art Journal.*

"Truth to nature, admirable color, texture, and character, all seem to be in equal proportions in Defregger's painting."—S G. W. BENJAMIN, *Contemporary Art in Europe.*

No. 85—*A Bavarian Peasant*.....Page 70.
No. 195—*Arriving at the Ball*..... 93.

DE HAAS (M. F. H.), N. A.....New York.

Born at Rotterdam, Holland, 1832. Pupil of the Academy of Fine Arts, Rotterdam, and of Louis Meyer, at the Hague. In 1857 appointed artist to the Dutch Navy. Came to New York, 1859. Elected member of the National Academy, 1867. Member of the American Water Color Society, etc.

"His manner of handling is broad and vigorous. His pencil is equally facile, whether portraying a storm on the coast, a moonlight effect at sea, or the brilliancy of the sunset hour."—*Art Journal.*

No. 238—*An Off-shore Breeze, Isles of Shoals, Me.*
Page 102.

DELORT (CHARLES EDOUARD).....Paris.

Born at Nîmes, France. Pupil of Gleyre and of Gérôme. Medals, 1875—1882.

No. 87—*Richelieu and Father Joseph*.....Page 70.
No. 243—*Making out the Bill of Fare*..... 103.

DEMONT—BRETON (MME. EUGÈNIE ÉLODIE).....Paris.

Born at Courrieres, France. Daughter and pupil of Jules Bréton. Medals, Paris, 1881—1883.

No. 92—*The First Step*.....Page 71.

DE NEUVILLE (ALPHONSE MARIE).....Paris.

Born at Saint Omer, France, 1836. A member of a wealthy family, his parents intended him for an official career, but he was only willing to join the army, and entered the school at Lorient. Here his astonishing skill in drawing was remarked. In order to make peace with his family he went to Paris and entered the law-school, but he spent more time at the military school and in the *Champs-de-Mars*, sketching and becoming familiar with all the details of a soldier's life. He returned home declaring he would be a painter or nothing. His friends endeavored to discourage his determination, and the artists upon whom he called in Paris advised him to go back home. Delacroix, however, became his friend, and with him De Neuville spent many hours. He studied also with Picot. De Neuville's first pictures were not particularly remarkable, but the Franco-Prussian war gave him inspiration and subjects almost without limit, and since that time the artist has produced some of the greatest battle-pictures of any time. Medals, Paris, 1859—1861. Legion of Honor, 1873; officer of the same, 1881.

"He has freedom, audacity, movement, truth of physiognomy, truth of gesture, truth of color, at the end of his brush, and all without visible effort."—ERNEST DUVERGIER DE HAURANNE.

No. 174—*The Morning Parade*.....Page 89.

DETAILLE (JEAN BAPTISTE EDOUARD).....Paris.

Born at Paris, 1848. Favorite pupil of Meissonier. Medals, Paris, 1869—1870—1872. Legion of Honor, 1873; officer of the same, 1881.

"Artistic composition, correct color, and nervous treatment are combined with thorough perception of the war spirit and knowledge of military details."—S. G. W. BENJAMIN, *Contemporary Art in Europe*.

No. 217—*A Guardsman*.....Page 98.

DETTI (CÆSAR)..... ....Paris.

Born at Rome.

No. 110—*Hawking in the Olden Time*.....Page 76.
No. 137—*A Canal Scene*..... 81.

DIAZ (NARCISSE VIRGILE, DE LA PENA), dec'd..... ...Paris.

Born at Bordeaux, 1807. His parents were banished from Spain on account of political troubles, and at ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarreled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist was recognized, Diaz painted and sold many pictures, working even too constantly, as if endeavoring by the accumulation of a vast fortune to avenge the poverty of his youth. Medals, 1844—1846—1848. Legion of Honor, 1851. Died, 1876. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

"Versatile, unequal, impetuous Diaz! A brilliant colorist by blood; charming in his *genre* landscape motives, in which he introduces little children, lovely women, or classical nymphs, or whatever affords him scope for his rich flesh tints in contrast with magnificently colored draperies on the rich, deep greens and browns of vegetation."—JARVES, *Art Thoughts*.

No. 60—*Path through the Woods*.....Page 65.
No. 127—*Landscape* ..... 79.
No. 140—*Landscape* ..... 82.
No. 172—*The Fortune Teller*..... 88.
No. 178—*Landscape and Cottage*..... 90.
No. 186—*The Bathers*..... 91.
No. 205—*Landscape*..... 96.
No. 227—*A Monarch of the Forest*..... 100.
No. 244—*On the Edge of the Forest* ..... 103.
No. 256—*Evening* ..... 106.

No. 261—*The Rose*.....Page 107.
No. 269—*Sunlit Landscape*..... 108.
No. 275—*Fontainebleau Forest*..... 110.
No. 279—*The Forest of Fontainebleau*..... 110.
No. 283—*Abandoned by Love*..... 112.

DOMINGO (J.).....Madrid.

Born in Spain. Pupil of Meissonier, Paris, and friend of the late M. Fortuny, who greatly admired his work and criticised and encouraged him in his student days. Domingo's works are now in great demand, and are found in the best collections.

No. 156—*Head of Old Man*.....Page 85.
No. 281—*A Spanish Café*..... 111.

DOUZETTE (L.).....Berlin.

No. 221—*Moonlight* .....Page 99.

DUPRÉ (JULES).....Paris.

Born in Nantes, 1812. As a boy he studied design in the porcelain manufactory of his father, but soon turned his attention to landscape painting, and made his début in the Salon of 1831. Medals, Paris, 1833. Legion of Honor, 1849. Medals, *Exposition Universelle*, 1867. Officer of the Legion of Honor, 1870.

"One may have more or less sympathy with the works of Rousseau or with those of Dupré, but these two masters will remain incontestably as the two grandest colorists in landscape which the contemporaneous school has produced.—RÉNE MÉNARD.

No. 29—*Afternoon in Holland*.....Page 59.
No. 51—*Landscape*..... 63.
No. 128—*Landscape, with Cows*..... 80.
No. 144—*Sunset—(Windmills in the Distance)*.. 83.
No. 184—*By the River*..... 91.
No. 192—*Cottage by the River*..... 93.

No. 223—*A Threatening Storm*.....Page 99.
No. 248—*An Approaching Storm*..... 104.
No. 262—*The Coming Storm*..... 107.

ÉDELFELT (ALBERT) .....Paris.

Born at Helsingfors, Finland. Pupil of Jean Léon Gérôme, Paris. Medals, Paris, 1880—1882.

No. 65—*Under the Beeches*.....Page 66.
No. 162—*Charity*..... 86.

EGUSQUIZA (ROGELIO DE).....Paris.

No. 58—*His Portrait* .....Page 65.

ESCOSURA (LÉON Y) .....Paris.

Born in the Asturias. Pupil of Jean Léon Gérôme, Paris. Commander of the Order of Isabel, the Catholic. Chevalier of the Order of Charles III. of Spain, and of the Order of Christ, of Portugal.

No. 86—*The Amateur*.....Page 70.

FAED (THOMAS), R. A .....London.

Born in Scotland, 1826. Studied with his brother, John, and in the School of Design, Edinburgh, under Sir William Allan. Was made an Associate of the Royal Scottish Academy in 1849. Went to London in 1852, and was made an Associate of the Royal Academy in 1861, and an Academician in 1866.

"Mr. Faed has done for Scottish art what Burns has done for Scottish song. His work is thoroughly characteristic of that phase of the British school which is, perhaps, the most widely popular, and with which the public is most sympathetic. . . . It is the translation into painting of subjects suited to poems."—PROFESSOR WEIR.

No. 24—*Maud Muller* .....Page 58.

FICHEL (EUGÈNE BENJAMIN).....Paris.

Born at Paris. Pupil of Paul Delaroche. Medals, Paris, 1857, 1869. Legion of Honor, 1870.

No. 67—*Chess Players*... .....Page 66.

FRAPPA (JOSÉ) ....Paris.

Born at St. Etienne, France. Pupil of Pierre Charles Compte and Isidor Pils.

No. 49—*Walls have Ears* .....Page 63.
No. 72—*The Surprise*..... 67.

FROMENTIN (EUGÈNE), dec'd .....Paris.

Born at La Rochelle, France, 1820. Studied landscape-painting under Cabat, and traveled in the East from 1842 to 1846, making many studies of Oriental subjects.

"His observation is broad and felicitous. He transfers Arab life, wild and picturesque, to his canvases. We enjoy the freedom of the desert, and rejoice at escaping the confinement and artifice of the studio. . . . His pulse beats quick music to its surrounding life. He sees the untamable activity of nomad existence; the splendid development it bestows upon the physical man; its modern realistic aspect on its bright and story-telling side. The ringing gallop of his high-bred Arab horses, obedient to the sympathetic action of their Sheik riders as they pursue their chase, are vividly given. There is no unworthy trick of pencil or straining after effect, but conscientious, rapid, and telling painting."—JARVES.

"His painted and written works manifest the most delicate and refined sentiment of a Parisian of pure ancestry. His Arabs have spirit even in the slightest fold of their burnous, and the parched soil, that yields with difficulty a meagre vegetation, takes an unexpected charm under his graceful and resolute touch. . . . An attentive observer, Fromentin neglects nothing, and the exactness of his pictures is affirmed by all travellers; at the same time he has his own manner of saying and representing things which gives them an especial keenness."—RÉNE MÉNARD, *Gazette des Beaux Arts.*

"Forgetfulness will never come for Eugène Fromentin."—HENRY HOUSSAYE, *Revue des Deux-Mondes.*

No. 68—*Venice*.....Page 67.

No. 189—*An Oriental Funeral* .....Page 92.
No. 271—*The Boar Hunt* ..... 109.

GAUGENGIGL (IGNAZ MARCEL)..... .....Boston, Mass.

Born at Passau, Bavaria, 1855. Graduated from the Gymnasium at Munich, and became a student of Professor Raab, afterward becoming a pupil of William Diez. Later, studied in Italy. Painted for the King of Bavaria, "The Hanging Gardens of Semiramis."

No. 141—"*And Drive dull Care Away*".....Page 82.
No. 203—*A Difficult Question*..... 95.

GÉRÔME (JEAN LÉON)..... .....Paris.

Born at Vesoul, France, 1824. Went to Paris in 1841, and entered the studio of Paul Delaroche, at the same time following the course of *l'École des Beaux Arts*. In 1844 he accompanied Delaroche to Italy. He made his début at the Salon of 1847. In 1853 and 1856 he traveled in Egypt and Turkey, studying closely the history and customs of those countries. Medals, Paris, 1847—1848—1855 (*Exposition Universelle*). Medal of the Institute, 1865. Medal of Honor, *Exposition Universelle*, 1867. Medals of Honor, 1874. Medal for Sculpture and one of the eight Grand Medals of Honor, *Exposition Universelle*, 1878. Legion of Honor, 1855; Officer of the same, 1867, Commander, 1878 Chevalier of the *Ordre de l'Aigle Rouge*, and Member of the Institute of France (1878), Professor in *l'École des Beaux Arts*.

"Horace Vernet said of Gérôme, that he saw his picture finished before he touched his canvas. This prevision is a rare and precious gift. . . . Gérôme appears to have attained the moment of life in which the artist seems to have nothing to demand of the gods but that they will preserve intact the gifts they have made him."—CH. TIMBAL, *Gazette des Beaux Arts*.

No. 97—*A Turk*.....Page 72.
No. 276—*The Sentinel at the Sultan's Tomb*... 110.

GIRARD (FIRMIN).....Paris.

Born at Poucin, France. Pupil of Gleyre. Medals, Paris, 1863—1874.

No. 91—*The Poultry Yard*.....Page 71.
No. 188—*A Picnic*..... 92.

GOUBIE (JEAN RICHARD).....Paris.

Born at Paris. Pupil of Jean Léon Gérôme. Medal, Paris, 1874.

No. 180—*The Equestrians*.....Page 90.
No. 228—*The Wedding Tour*..... 100.

GRISON (F. A.).....Strasbourg.

Born at Bordeaux. Pupil of Lequien.

No. 42—*Market Day*.....Page 61.
No. 100—*At the Blacksmith's*..... 74.
No. 159—*A Vexatious Amateur*..... 86.

GROS (LUCIEN ALPHONSE).....Paris.

Born at Wesserling (Alsace). Pupil of J. L. E. Meissonier. Medals, Paris, 1867—1876.

No. 56—*The Philosopher*.....Page 64.

GRÜTZNER.....Munich.

No. 3—*Wine Testers*.....Page 53.
No. 136 *A Rare Vintage*..... 81.

HAGBORG (Auguste).....Paris.

Born at Gothenburg, Sweden. Pupil of the Academy of Fine Arts, Stockholm, and of Palmaroli, Paris. Medal, Paris, 1879.

No. 77 *The Surprise*.....Page 68.

HAMON (JEAN LOUIS) dec'd..... .....Paris.

Born at Plouha, France, 1821. Pupil of Paul Delaroche and C. G. Gleyre. About 1849 entered the manufactory at Sèvres and there executed a casket in enamel which gained him a medal at the London Exhibition of 1851. In 1853 he received a Medal at the Salon and his picture was purchased by the Emperor. 1852—1871, lived in Naples and Capri. Medals, Paris, 1853—1855 (*Exposition Universelle*)—1867. Legion of Honor, 1855. Died, 1874.

"There are few painters whose careers are as full of good as is that of Hamon; there are few in our age who are more generally known. . . . Hamon was not intriguing; ambitious only for his art, he knew not how to employ the means by which one rises to all distinctions. He remained, nevertheless, as an original personality, as a marked personality of our epoch. His death has taken a master from us."—WALTHER FOL, *Gazette des Beaux Arts.*

No. 155—*At the Fountain*.....Page 85

HAQUETTE (GEORGES) ... .Paris.

Born at Paris. Pupil of Jean François Millet and Alexandre Cabanel. Medal, Paris, 1880.

No. 41—*Waiting*.....Page 61.

HARBURGER (EDMOND)..... ... .Munich.

Born at Eichstadt, Bavaria. Pupil of W. Lindenschmidt, Munich.

No. 105—*The Country Doctor*.....Page 75.

HART (WILLIAM), N. A..... ....New York.

Born at Paisley, Scotland, 1822. Brought to America in 1831, to Albany, N. Y., where he became a painter in a coach-maker's establishment. More artistic talent than was required for that occupation asserting itself, however, he became a portrait painter. Opened a studio in Albany, N. Y., in 1848, but settled in New York, 1853. Elected member of the National Academy,

1858. One of the founders and for several years the President of the American Society of Painters in Water Colors; also President of the Brooklyn Academy of Design at its foundation in 1865.

No. 23—*Cattle and Landscape*.....Page 58.

HÉBERT (ANTOINE AUGUSTE ERNEST).....Paris.

Born at Grenoble, 1817. Studied at the Lycée of Grenoble. Entered *l'École de Droit*, in Paris, in deference to the wishes of his family, but at the same time he worked in the studio of David d'Angers, the sculptor, and was often with Paul Delaroche, who urged him to become an artist. He worked by himself and sent a picture to the Salon of 1839, which was purchased by the Government. This encouraged him to enter *l'École des Beaux Arts*, and there he gained the *Prix de Rome*. Medals, Paris, 1851—1855 (*Exposition Universelle*)—1867 (*Exposition Universelle*). Legion of Honor, 1853; Officer of the same, 1867; Commander, 1874. Director of the Academy of France, at Rome, 1866. Member of the Institute of France, 1874.

"As painter, he is a colorist; as artist, a dreamer, but at the same time, a seeker after reality. . . . He is strongly imbued with modern ideas. . . . Contemporaries often deliver verdicts which are not confirmed by posterity. Fashions change, tastes alter, and ideas are modified; some reputations grow with time, while others, after having shone with an ephemeral lustre, gradually fade, until they disappear entirely. We venture to think, however, that Hébert's pictures will in the future keep the high rank now assigned to them by public opinion; because the charm found in them is due to two causes which may stand the test of time:—earnest study, and a serious originality."—RÉNE MÉNARD.

"Here, at least, is one true religious painter,—one who paints religious themes more constantly than any others, and infuses them with the breath of sincerest sentiment."—MRS. S. VAN RENSSELAER.

No. 64—*The Druidess*.....Page 66.
No. 98—*La Voix Celeste*..... 73.
No. 202—*Italian Emigrants*..... 95.

HEILBUTH (FERDINAND) ....Paris.

Born at Hamburg, but naturalized a Frenchman. Studied in Paris. Medals, Paris, 1857—1859—1861. Legion of Honor, 1861; Officer of the same, 1881.

No 196—*The Evening Walk*.....Page 94.

HENNER (JEAN JACQUES).....Paris.

Born at Bernailler (Alsace). Pupil of Drölling, of Picot, and of *l'École des Beaux Arts*. *Prix de Rome*, 1858. Medals, Paris, 1863—1865—1866—1878 (*Exposition Universelle*). Legion of Honor, 1873; Officer of the same, 1878.

No. 215—*Head of a Girl*.....Page 98.

HERRMANN (LEO.) .....Paris.

Born at Paris.

No. 9—*Priest Fishing*.....Page 55.
No. 116—*The Hearty Laugh*..... 77.

INNESS (GEORGE), N. A.....New York.

Born at Newburg, N. Y., 1825. Studied art in Newark, N. J., and engraving in New York. In 1846 began landscape painting as a profession, spending a month meanwhile in the studio of Regis Gignoux. Visited Europe several times for purposes of observation and study, and lived in Italy from 1871 to 1875. Elected National Academician, 1868. Member of the Society of American Artists.

"There is no American artist who has acquired greater fame as such than George Inness, neither can we recall any other who is so varied in his moods. . . . In his happy moods he has painted some of the best landscapes produced in this country."—*Art Journal*, March, 1876.

"Rarely do we see one of his landscapes without finding there a picturesque effect or a subtle meaning indicative of the rarest skill and the most absolute genius."—TUCKERMAN, *Book of the Artists*.

"There is ever perceptible in his works imagination, feeling, and technical instinct of a high order."—JARVES, *Art Idea*.

'A man who has been in intense earnest from the day he began to paint.

His art has been his life, the center of his thoughts and dreams, influenced by the exaltation and depression of his moods, but always the fervid utterance of one impelled to deliver his message by the fullness of his heart."—J. R. W. HITCHCOCK, *Biographical Sketch of George Inness, N. A.*

No. 157—*June*.....Page 85.

IRVING (J. BEAUFAIN), N. A., dec'd.....New York.

Born at Charleston, S. C., 1826. Pupil of Leutze, in Düsseldorf. Elected Member of the National Academy, New York, 1869. Died, 1877.

"His forte, unquestionably, was *genre* painting, in which class of subjects he had no superior in the school of American Art. . . . All his works show that he was an admirer of Meissonier, but he was no imitator, as every stroke of his pencil breathes the impress of his own individuality."—*Art Journal.*

No. 27—*A Cavalier*.....Page 58.

ISABEY (LOUIS GABRIEL EUGÈNE).....Paris.

Born at Paris, 1804. Pupil of his father. Medals, Paris, 1824—1827—1855 (*Exposition Universelle*). Legion of Honor, 1832; Officer of the same, 1852.

No. 265—*A Scene in Venice when in her Glory*.Page 108.

JACQUE (CHARLES ÉMILE)..... .....Paris.

Born at Paris, 1813. Early in life studied with a geographical engraver; later, spent seven years in the army, and worked two years in England as an engraver on wood. Is famous for his etchings as well as his paintings. Medals, Paris, 1861—1863—1864—1867. Legion of Honor, 1867.

"Jacque's works have such a powerful charm because they always show us persons or things as they are in nature, because he studies them in their usual life and avocations, and because this sincerity carries us without effort to the scene that he chooses to represent."—RÉNE MÉNARD.

No. 48—*Sheep* .....Page 63.
No. 166—*Shepherdess and Sheep at the Pool*... 87.
No. 239—*Landscape and Sheep*..... 102.

JACQUET (JEAN GUSTAVE).....Paris.

Born at Paris, 1846. Pupil of Bouguereau. Medals, 1868—1875—1878 (*Exposition Universelle*). Legion of Honor, 1879.

"His drawing is spirited, his color pleasing, and the general effect in his pictures is bright and charming."—CLEMENT.

No. 253—*At the Opera*.....Page 105.

JOCHMUS (HARRY).....Dusseldorf.

No. 230—*The First Essay*.....Page 101.

JIMINEZ (JOSÉ-Y-ARANDA).....Paris.

Born at Seville, Spain. Pupil of the Academy of Fine Arts, Seville.

No. 150—*A Spanish Pharmacy*.....Page 84.

JOHNSON (DAVID), N. A.....New York.

Born in New York, 1827. For a short time a pupil of J. F. Cropsey. One of the founders of the Artists' Fund Society. Elected Member of the National Academy, 1862.

No. 109—*Landscape*.....Page 76.

JOHNSON (EASTMAN), N. A.....New York.

Born in Maine, 1824. Began his profession by executing portraits in black and white when little more than a mere boy. He went abroad and studied two years in Düsseldorf, and subsequently in Italy, Paris, and Holland. He remained four years at the Hague. Returned to America and opened a studio in New York in 1860. Elected a member of the National Academy the same year. Member of the Society of American Artists at its foundation.

"Mr. Johnson's subjects are carefully studied, and are always expressive of genuine feeling. No one has more decided individuality and independence in choice and treatment of subject than this artist. His pictures bear the unmistakable stamp of originality. We are never reminded in

them of the influence of schools or foreign methods; they rest upon their own merits, and the only comparisons they suggest are those afforded by the truths of Nature."—PROF. WEIR.

No. 114—*A Prisoner of State*.....Page 77.

JONES (H. BOLTON), N. A .....New York.

Born at Baltimore, Md., 1848. Studied art in New York, and went to France in 1876. Remained four years abroad in study and travel. Elected National Academician, 1883. Member of the American Water-Color Society, and Society of American Artists.

"Bolton Jones stands in the first rank of American landscape painters. His pictures contain all the detail that quality can possibly demand, and yet sufficient breadth to satisfy any but the most ultra impressionist. He paints pictures and effects that we all have seen, and have delighted in seeing, in Nature. His pictures speak to us as poetically and as truthfully as Nature herself speaks."—*Louisville Spectator.*

No. 138—*A Spring Morning* .....Page 82.

KAEMMERER (FREDERIC HENRI) .....Paris.

Born at the Hague. Pupil of Jean Léon Gérôme, Paris. Medal, Paris, 1874.

No. 213—*The Sleigh Ride* ....Page 97.

KARLOVSZKY (BERCZI).....Paris.

Born at Munkacs, Hungary. Pupil of Mihaly de Munkacsy.

No. 240—*The Fair Critic*.....Page 103.

KNAUS (PROFESSOR LUDWIG).....Berlin.

Born at Wiesbaden, 1829. Pupil of Jacobi, and the Academy of Düsseldorf under Sohn and Schadow. Afterward he allied himself with Lessing, Leutze, and Weber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiana, and Knight of the Order of Merit. Medals,

Paris, 1853—1855 (*Exposition Universelle*)—1859. Medal of Honor, 1867 (*Exposition Universelle*). Legion of Honor, 1859; Officer of the same, 1867. Medals, Vienna, 1882; Munich, 1883. Professor in the Academy at Berlin.

"One of the first of living German artists; his works are distinguished for their excellent drawing, full, rich color, and vigorous realism."

No. 171—*The Poacher* ..... Page 88.
No. 226—*The Herd Boy* ..... 100.
No. 254—*Bettini* ..... 105.
No. 267—*The Evening Walk* ..... 108.
No. 274—*In the Hay Field* ..... 109.

KNIGHT (DANIEL RIDGWAY) ..... Philadelphia, Pa.

Born at Philadelphia. Pupil of *l'École des Beaux Arts*, Gleyre and Meissonier, Paris.

No. 37—*Thoughts beyond the Field* ..... Page 60.
No. 190—*Reapers' Rest* ..... 92.

KOEHLER (ROBERT) ..... Munich.

Born at Hamburg, 1850. Brought to America, 1854. Pupil of the National Academy of Design under L. E. Wilmarth, N. A., and the Art Students' League, New York, under Walter Shirlaw. Afterward studied with Professors Loeftz and Defregger in Munich, where he resides at present.

No 122—*Her only Support* ..... Page 78.

KOWALSKI (WIERUZ ALFRED) ..... Paris.

Born at Warsaw, Poland. Pupil of Brandt.

No. 96—*Winter in Russia* ..... Page 72.
No. 103—*Cavalry at the Smithy* ..... 75.

LAMBINET (ÉMILE) dec'd.....Paris.

Born at Versailles, 1810. Pupil of Drölling. Medals, Paris, 1843—1853—1857. Legion of Honor, 1867. Died, 1878.

No. 21—*Landscape* .....Page 57.

LAURENS (JEAN PAUL).....Paris.

Born at Fourquevaux, 1848. Pupil of Léon Cogniet and of M. Bida. Medals, 1869—1872. Medal of Honor, 1877; Legion of Honor, 1874; Officer of the same, 1878. (One of the artists employed by the French Government to decorate the walls of the Pantheon in Paris with scenes illustrative of the history of Saint Genevieve, the patron saint of the city.)

No. 182—*Lucretia Borgia* .....Page 90.

LAZERGES (HIPPOLYTE JEAN RAYMOND).....Paris.

Born at Narbonne, 1817. Pupil of Bouchot and of David d'Angers. Medals, Paris, 1843—1848. Legion of Honor, 1867.

No. 83—*Cairo Women*.....Page 70.

LELOIR (LOUIS ALEXANDRE), dec'd.....Paris.

Born at Paris. Pupil of his father Jean Baptiste Auguste Leloir. Medals, Paris, 1864—1868—1870—1878 (*Exposition Universelle*). Legion of Honor, 1876.

No. 143—*Dressing Doggie*.....Page 83.

LESSING (CHARLES FREDERIC) dec'd.....Berlin.

Born at Wartenberg, Silesia, 1808. Pupil of the Academy at Berlin under Dähling and Rösel. His father objected to his becoming a painter, but when at seventeen years of age Lessing gained the prize at the Academy, there was no further opposition. Under the influence of Schadow, Lessing rapidly advanced to a front rank among contemporary painters. Medal, Paris,

1837. Member of the Academy at Berlin and Knight of the Order of Merit. Died, 1881.

". . . . A painter vigorous, truth-telling, and naturalistic as Lessing, might reasonably be supposed to find delight in Nature's ways. Lessing, indeed, has been deemed by some persons greater as the painter of landscape than history. All the landscapes I have seen by Lessing have been accentuated with predetermined purpose. The fixed and the forcible intent manifest in the artist's historical compositions speaks out no less decisively and intelligibly in his portraiture of inanimate Nature, which thus becomes, as it were, vocal under his touch."—J. Beavington Atkinson, *Art Journal.*

No. 204—*An Approaching Storm*.....Page 95.

LEYS (Baron Jean Augustus Henri), dec'd.....Antwerp

Born at Antwerp, 1815. Originally intended for the Church, but controlled by his love for art he entered the studio of his brother-in-law, F. de Braekeleer, in 1830, and came into prominent notice by a picture painted in his eighteenth year. Medal, Paris, 1846. Legion of Honor, 1847. Grand Medal of Honor, 1855 (*Exposition Universelle*). One of the eight grand medals of Honor, *Exposition Universelle*, 1867. Created Baron, 1862. Knight of the Order of Leopold. Died, 1869. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

" Leys is not only a grand and illusory colorist, he reveals himself as a thinker and poet; . . . his pictures are surprising and powerful works, created by a deep knowledge of the epochs he would represent . . . he searches into the very depths of an epoch; he revives its moral and intellectual life."—*Critique of the Brussels Exposition of* 1854.

" His pencil portrays with equal truth, vigor and delicacy, the art of an age long passed away, and that of his own time."—James Dafforne, *Art Journal.*

No. 260—*Martin Luther Singing in the Streets of Eisenach*.....Page 107.

LIPPINCOTT (William H.).....New York.

Born at Philadelphia, Pa. Studied eight years in Paris. Pupil of Léon Bonnat. First exhibited, Salon, Paris, 1876. Professor of Painting in the National Academy schools, New York.

No. 46—*Culture*.....Page 62.

M'CORD (GEORGE HERBERT), A. N. A.....Morristown, N. J.

Born at New York, 1849. Pupil of Professor Moses Morse. First exhibited, National Academy, 1868. Elected Associate of the National Academy, 1880. Member of the American Water-Color Society.

No. 13—*The Vesper Hour*.....Page 56.

M'ENTEE (JERVIS), N. A.....New York.

Born at Rondout, N. Y., 1828. Pupil of F. E. Church, N. A. Elected member of the National Academy, 1861.

"Mr. McEntee's pictures are all characterized by great sincerity and decided poetic feeling. They evince a subdued yet intense enjoyment of those phases of nature that are tinctured with melancholy, and which are therefore none the less beautiful. The artist's style is expressive and sensitive, and, within the scope of his stronger sympathies, mature and confident."—PROFESSOR WEIR.

No. 16—*An October Day*.....Page 56.

MADOU (JEAN BAPTISTE), dec'd.....Brussels.

Born at Brussels, 1796. Pupil of François and the Brussels Academy of Art. Professor of Drawing in the Military School of Brussels, and Member of the Academies of Brussels and Antwerp. Medal, Paris, 1855. Legion of Honor, 1855. Knight of the Lion of the Netherlands and of the Order of Leopold. Died, 1877. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

"Madou unquestionably stands at the head of the *genre* painters of Belgium; his works show a power of composition, a truthfulness and a delicacy of touch, combined with solidity, that will bear comparison with the best that has come down to us from the old painters of the Dutch and Flemish schools."—*Art Journal*, February, 1866.

No. 225—*The Grandfather's Present*.....Page 100.

MADRAZO (RAIMOND DE).....Paris.

Born at Rome. Pupil of his father. Medal of the First Class, *Exposition Universelle*, Paris, 1878. Legion of Honor, 1878.

No. 158—*The Masque*.....Page 86.
No. 246—*A Spanish Guitar Player*..... 104.

MARCHETTI (L.).....Rome.

Pupil of Fortuny and Villegas.

No. 176—*The Hunting Party*.....Page 89.

MAYER (CONSTANT), A. N. A.....New York.

Born at Besançon, France, 1831. In his early youth went to Paris and entered the schools of the *Beaux Arts*, also becoming, for a time, a pupil of Léon Cogniet. He resided in Paris until 1857, when he came to America, where he has lived ever since. His specialty has been in *genre* pictures, and many of his works have been photographed and engraved. Elected an Associate of the National Academy, New York, 1867. Legion of Honor, 1869.

No. 95—*The Lord's Day*.....Page 72.

MEISSONIER (JEAN LOUIS ERNEST).....Paris.

Born at Lyons, 1813. He went to Paris when quite young, and was, for a time, a pupil of Léon Cogniet. First exhibited at the *Salon* in 1836. His picture, "A Dream" (1855), was purchased by Napoleon III. and presented to the late Prince Albert, of England. Medals, Paris, 1840—1841—1843—1848. Grand Medal of Honor, 1855 (*Exposition Universelle*). One of the eight Grand Medals of Honor (*Exposition Universelle*), 1867; Grand Medal of Honor (*Exposition Universelle*), 1878; Legion of Honor, 1846; Officer of the same, 1856; Commander, 1867; Grand Officer of the Legion, 1878. Member of the Institute of

France, 1861. Honorary Member of the Royal Academy, London.

"The immense reputation of Meissonier is justified by the perfection attained by him in the kind of art he has chosen. Perfection in art of any kind is so rare that when we meet with it we are sure to take notice of it; and, though Meissonier's pictures are very small, they are not likely to be passed over in the most crowded exhibitions . . . his keen observation and ready, accurate hand, have made him king of his own realm in art, and his work, I suppose, will never diminish in money value, because such work must always be excessively rare."—HAMERTON, *Contemporary French Painters.*

"This eminent artist has employed in his *genre* painting all the serious qualities of grand painting. He is one of the masters of this day who can count on the future—whose works have an assured place in galleries among the most celebrated ones."—THÉOPHILE GAUTIER, *Gazette des Beaux Arts.*

No. 272—*The Smoker*.....Page 109.

MERLE (HUGHES), dec'd .....Paris.

Born at Saint-Marcellin, France, 1822. Pupil of Léon Cogniet. Medals, 1861—1863. Legion of Honor, 1866. Died, 1881.

"Paints with a peculiar grace and tender charm."—*Art Journal.*

No. 154—*The Friends* .....Page 85.

MESGRIGNY (FRANK DE) .....Paris.

Born at Paris. Pupil of Jules Worms.

No. 39—*Washing Clothes, on the Seine*.....Page 61.

MILLET (JEAN FRANÇOIS), dec'd .....Paris.

Born at Greville, France, 1814. Pupil of Langlois, at Cherbourg. His progress there was so remarkable that the Municipality of Cherbourg gave him a small pension that he might go to study in Paris. In 1837 he became a pupil of Paul Delaroche and the friend of Corot, Theodore Rousseau, Dupré and Diaz. Medals, Paris, 1853—1864—1867 (*Exposition Universelle*). Legion of Honor, 1868. Died, 1875. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878. In his whole artistic career Millet only finished about eighty oil paintings, many

of which he retained in his studio for a long time, returning to them again and again, in order to satisfy himself.

"Certainly the French school has never produced another artist with such thorough devotion to nature, or one who has so truthfully rendered scenes and emotions of natural life. The secret of his success was his power in reaching the hearts of men. He painted what he had known and loved." —H. WALLIS, *London Times*.

"He understands the inward poesy of the fields, he loves the peasants whom he represents, and in their resigned figures expresses his sympathy for them. The seed-sowing, the harvest, the grafting, are they not virtuous actions having their worth and grandeur?"—THÉOPHILE GAUTIER.

"The aim of a great painter is not to fly away towards the moon and the stars; it is to walk with a firm step and a feeling heart in the path which he chooses, always sincere towards himself, towards men, and towards Nature. This aim Millet had; and it was that which made him incomparable and immortal!"—THÉOPHILE SILVESTRE.

No. 177—*La Blanchisseuse*.....Page 89.
No. 280—*Brittany Washerwomen*..... 111.

MIRALLES (FRANÇOIS).....Paris.

Born at Valencia, Spain. Pupil of Zichy.

No. 125—*The Rehearsal*.....Page 79.

MORAN (THOMAS), N. A.....New York.

Born at Bolton, Lancashire, England, 1837. Brought to America, 1844. Displaying artistic taste at an early age, he was apprenticed to a wood engraver in Philadelphia. Went to Europe in 1862 and 1866, and copied many of the works of Turner in the National Gallery, London, and paintings of the old masters in Italy. In 1871 accompanied the United States Exploring Expedition to the Yellowstone country. His "Grand Cañon of the Yellowstone" and "Chasm of the Colorado" were purchased by the United States Government for $10,000 each, and are now in the Capitol at Washington. Mr. Moran has also attained reputation as an illustrator and etcher. Member of the National Academy, American Water-Color Society, New York Etching Club, British Society of Painter-Etchers.

No. 26—*Landscape*.....Page 58.

MOREAU (ADRIEN).....Paris.

Born at Troyes. Pupil of Pils. Medal, Paris, 1876.

No. 11—*Anne Boleyn*.....Page 55.

MOSLER (HENRY).....Paris.

Born in America. Pupil of M. E. Hébert.

No. 194—*The Marriage Settlement*.....Page 93.

MUNKÁCSY (MIHÁLY DE).....Paris.

Born at Munkacs, Hungary. Early in life he was apprenticed to a joiner. He first manifested a talent for art by painting on the wooden chests he made. Afterward, became a pupil of the Düsseldorf Academy. Medals, Paris, 1870—1874. Medal of Honor, *Exposition Universelle*, 1878. Legion of Honor, 1877; Officer of the same, 1778. Created an Austrian Baron, 1882.

"No painter of a more vigorous, intense, and truly artistic personality has been born into the world in recent years than the Hungarian, Munkácsy. I may, indeed, call him, without hesitation, the very strongest of all living painters. It is hard to say which is the more impressive in his work, his masterly technique of a sort quite peculiar to himself—or the splendidly artistic temperament it reveals. . . . And Munkácsy is an original master—one who cannot be said to owe his qualities to the example of any predecessor."—MRS. SCHUYLER VAN RENSSELAER.

No. 148—*Landscape*.....Page 84.

No. 191—*The Night Rovers*..... 92.

No. 278—*In the Studio*..... 110.

MÜNTHE (L.).....Norway.

Medal and Legion of Honor, *Exposition Universelle*, 1878.

No. 36—*Winter Sunset*.....Page 60.

MURPHY (J. FRANCIS).....New York.

Born at Oswego, N. Y., 1853. Self-taught. Member of the Society of American Artists, the American Water-Color Society, and the Artists' Fund Society.

No. 75—*Autumnal Notes*.....Page 68.

NEUHUYS (ALBERT).....The Hague.

Born at Utrecht.

No. 126—*Home* .....Page 79.

NICOL (ERSKINE), A. R. A.....London.

Born at Edinburgh, Scotland, 1825. Was apprenticed to a house-painter in his native city, but studied art in his leisure hours in the "Trustees' Academy." Afterward taught drawing in the High School at Leith, and later in Dublin. Member of the Royal Scottish Academy and Associate Member of the Royal Academy of England. Many of his paintings, cleverly depicting Scotch or Irish character, have been engraved. Medal, *Exposition Universelle*, Paris, 1867.

No. 251—*Looking Out into the Storm*.....Page 105.

PALING (J. J.).....Brussels.

Pupil of Josef Israels.

No. 10—*Comfort*.....Page 55.
No. 132—*The Cobbler*..... 80.

PALMAROLI (VICENTE).....Paris.

Born at Madrid, Spain. Pupil of his father, of F. M. K. Madrazo, and the Academy of Fine Arts, Madrid. Medal, *Exposition Universelle*, 1867.

"One of the chief painters of his school; he may be compared with Fortuny in certain points and with Meissonier in others."—CLEMENT AND HUTTON.

No. 90—*By the Sea Shore*.....Page 71.
No. 130—*The New Model*..... 80.

PASCUTTI (ANTONIO).....Paris.

Born at Venice. Pupil of the Academy of the Fine Arts at Venice.

No. 118—*The Rialto Bridge, Venice*.....Page 78

PASINI (ALBERTO).....Paris.

Born at Busseto, Italy. Pupil of Ciceri. Medals, Paris, 1859—1863—1864. Grand Medal of Honor, *Exposition Universelle*, 1878. Legion of Honor, 1868; Officer of the same, 1878. Medal at Vienna Exposition, 1873. Knight of the Orders of Saints Maurice and Lazarus, and Officer of the Orders of Turkey and Persia. Honorary Professor of the Academies of Parma and Turin.

No. 62—*Arab Hunters*.....Page 65.
No. 120—*Landscape and Cattle* ..... 78.
No. 173—*An Arabian Bazar*..... 89.
No. 198—*Landscape*..... 94.
No. 207—*Before the Palace*..... 96.
No. 245—*An Arab Horseman* ..... 104.
No. 258—*Turkish Ladies at a Shrine*..... 106.

PERRAULT (LÉON).....Paris.

Born at Poitiers. Pupil of Picot and Bouguereau. Medals, Paris, 1864—1865; Philadelphia, Centennial Exposition, 1876.

No. 193—*The Mirror of Nature*.....Page 93.

POKITONOW (J.)

No. 25—*Landscape*.....Page 58.

PREYER (JOHAN WILHELM).....Düsseldorf.

Born at Rheydt, 1803. Studied in the Düsseldorf Academy. Passed several years at Munich, and then settled in Düsseldorf.

No. 147—*Fruit*.....Page 83.

RÉNOUF (ÉMILE)..... Paris.

Born at Paris. Pupil of G. Boulanger, J. Lefebvre, and Carolus Duran. Medal, Paris, 1880.

No. 81—*Springtime*.....Page 69.
No. 264—*The Helping Hand*..... 107

RICHARDS (WILLIAM T.), N. A .....Philadelphia, Pa.

Born at Philadelphia, 1833. Studied in Florence, Rome and Paris. Honorary Member of the New York National Academy.

"No painter is more thoroughly a master of the sea and waves in motion than this artist."—PROFESSOR WEIR.

"His drawing is never at fault, and the crispness of his touch is charming."—*Art Journal*, August, 1877.

No. 63—*Afternoon at Long Beach*.....Page 66.
No. 117—*Rocks at Newport*..... 77.

RICHET (LÉON).....Paris.

Born at Solesmes. Pupil of Diaz, of Lefebvre, and of Boulanger.

No. 12—*Peasant Girl with Basket of Flowers*..Page 55.
No. 57—*Near Fontainebleau*..... 64.
No. 133—*Landscape near Fontainebleau*..... 81.

RICO (MARTIN DIEGO).....Paris.

Born at Madrid. Pupil of Madrazo. Medal and Legion of Honor, *Exposition Universelle*, 1878.

No. 61—*The Mill at Montargis*.....Page 65.
No. 151—*View on a Canal*..... 84.
No. 185—*A Venetian Palace*..... 91.
No. 220—*The Corniche Road*..... 99.
No. 242—*Landscape—City in the Distance*..... 103.

ROUSSEAU (THÉODORE), dec'd.....Paris.

Born at Paris, 1812. Pupil of Guillon-Lethiere. First exhibited, Salon, 1834. Medals, 1834, 1849, and 1855. Legion of Honor, 1852. One of the eight Grand Medals of Honor, *Exposition Universelle*, Paris, 1867. Died, 1867. Diploma to the memory of Deceased Artists, 1868.

"Théodore Rousseau has been for twenty-five years the first apostle of truth in landscape. He made a breach in the wall of the historic school,

which bad lost the habit of regarding Nature, and servilely copied the bad copyists of Poussin. He emancipated the landscape painters as Moses formerly liberated the Hebrews. He led them into a land of promise where the trees had leaves, where the rivers were liquid, where the men and animals were not of wood. . . . His incontestable talent was contested by all the world. It is only to-day that his reputation is made."—EDMOND ABOUT, *Our Artists in the Salon* (1857).

"His color is direct and powerful; his sunlight glowing and actual; his detail the most complete, I think, that has ever been combined with the necessary breadth of handling and unity of effect. The range of his sympathies was immense. He was the Shakespeare of landscape art, and 'took all Nature for his province.' It is more difficult to say of him than of any of his fellows what was his characteristic mood, what his favorite kind of subject. He is ever surprising us with new revelations, ever showing new phases of Nature, ever revealing new emotions of his own."—MRS. SCHUYLER VAN RENSSELAER.

No. 38—*Landscape*.....Page 61.
No. 50—*Landscape*..... 63.
No. 112—*Solitary Tree—Sunset* ..... 76.
No. 123—*Oak Trees in Autumn* ..... 79.
No. 139—*Sunset*..... 82.
No. 152—*Plowing in the Morning*..... 84.
No. 183—*Sunset*..... 91.
No. 187—*Landscape with Pool*..... 91.
No. 201—*Landscape, Noonday; Wood-haulers Resting*..... 95.
No. 218—*Landscape; Cottage and Group of Large Trees*..... 98.
No. 235—*Morning*..... 102.
No. 236—*Evening* ..... 102.
No. 247—*Morning on the River Oise*..... 104.

ROYBET (FERDINAND).....Paris.

Born at Uzes. Medal, Paris, 1866.

No. 142—*The Jolly Trooper*.....Page 82.
No. 206—*The Bearer of Dispatches*..... 96.

RUIPÉREZ (LOUIS), dec'd.....Paris.

Born at Murcie, Spain. Pupil of Meissonier.

No. 52—*An Interesting Game* .....Page 63.

SADLER (W. DENDY).....London.

No. 76—*A Fish Story*.....Page 68.

SALMSON (HUGO) .....Paris.

Born at Stockholm, Sweden. Pupil of the Academy of his native city and of Compte, of Paris. Medal, Paris, 1879.

No. 175—*Woman Churning*..... Page 89.

SCHACHINGER (GABRIEL).....Munich.

Professor at Munich. Medals, Munich, Berlin and Vienna.

No. 73—*A Young Lady of the XVI. Century*...Page 68.

SCHMIDT (FRÉDÉRIC ALBERT).....Paris.

Born at Sundhausen, Alsace. Pupil of M. E. Lavieille.

No. 44—*The Chemist* .....Page 62.

SCHREYER (ADOLPHE) .....Paris.

Born at Frankfort-on-the-Main, 1828. Belonging to a distinguished family, this artist enjoyed every advantage of travel and instruction. In 1855 he followed the regiment commanded by Prince Taxis to the Crimea, making many spirited studies. Medals, Paris, 1864—1865—1867 (*Exposition Universelle*); Brussels Exposition, 1863, and Vienna Exposition, 1873. Cross of the Order of Leopold, 1864. In 1862 he was made Painter to the Court of the Grand Duke of Mecklenbourg-Schwerin. Member of the Academies of Antwerp and Rotterdam, and Honorary Member of the Deutsches Nochstift.

"Schreyer joins to a grand and bold conception a profoundly poetic sentiment. His manner, as well as his talent, has two natures. It recalls

both Delacroix and Fromentin. His color is a happy mingling of the dreamy tones of the one and the powerful colors of the other; and one should, above all, admire it for the incontestable originality manifested in this mingling."—*Courier Artistique, Paris.*

No. 104—*On the Lower Danube* ..... Page 75.
No. 149—*Snowbound* ..... 84.
No. 214—*Arabian Horsemen* ..... 97.
No. 266—*Tired Horses* ..... 108.

SEMENOWSKY (E. EISEMAN).....Paris.

Pupil of Van Beers.

No. 31—*The Blonde* ..... Page 59.
No. 32—*The Brunette* ..... 59.

SHURTLEFF (R. M.), A. N. A.....New York.

Born at Rindge, N. H. Studied at the Lowell Institute, Boston, and at the National Academy of Design, New York. First exhibited, National Academy, 1872. Elected Associate Member of the National Academy, 1881. Member of the American Water-Color Society.

"Mr. Shurtleff is one of the most earnest and conscientious of our painters, and his pictures are not only truthful representations of Nature, but they suggest to us those sentiments which Nature herself suggests."—*Louisville Courier Journal.*

No. 4—*On the Heights* ..... Page 54.
No. 106—*Autumn Gold* ..... 75.

SMILLIE (GEORGE H.), N. A.....New York.

Born at New York City, 1840. Son of James Smillie, N. A., and younger brother of James D. Smillie, N. A. Early in life a pupil of James M. Hart, N. A. Member of the American Water-Color Society and New York Etching Club. Elected Associate of the National Academy, New York, 1864; Academician, 1882.

"A certain refinement runs through all his artistic work, no matter what

the subject. It enhances the charm of his more quiet scenes, and modifies without losing the character of bolder, wilder views."—*N. Y. Herald.*

No. 231—*The Massachusetts Coast* ..... Page 101.

SMITH-HALD (F.) ..... Düsseldorf.

Pupil of Hans Gude.

No. 15—*Winter Moonlight* ..... Page 56.

STAMMEL (C.) ..... Düsseldorf.

No. 84—*The Astrologer* ..... Page 70.

STEINHEIL (LOUIS CHARLES AUGUSTE) ..... Paris.

Born at Strasbourg, 1814. Pupil of Decaisne. Medals, Paris, 1847—1848. Legion of Honor, 1860.

No. 209—*The Friends* ..... Page 96.

STEVENS (ALFRED) ..... Paris.

Born at Brussels, 1828. Pupil of Navez in Belgium, and Roqueplan at Paris. Medals, Paris, 1853, and at *Expositions Universelle* of 1855—1867 and 1878. Legion of Honor, 1863; Officer of same, 1867; Commander, 1878. Officer of the Order of Leopold. Commander of the Order of St. Michael, of Bavaria. Commander of the Order of Ferdinand, of Austria.

No. 34—*By the Shore* ..... Page 60.
No. 222—*Tea Rose* ..... 99.

TAMBURINI (A.) ..... Rome.

Medals at Florence and Rome.

No. 33—*Reading the News* ..... Page 60.
No. 101—*Taking a Pinch* ..... 74.
No. 168—*After the Storm* ..... 88.

TAIT (ARTHUR F.), N. A.....New York.

Born at Liverpool, England, 1819. Came to America in 1850, and settled in New York. Elected Member of the National Academy, New York, 1858.

No. 2—*The Forest, Adirondacks*.....Page 53.

TENNANT (DOROTHY).....London.

Born at London. Pupil of Henner.

No. 119—*The Bather*.....Page 78.

TOUDOUZE (EDOUARD).....Paris.

Born at Paris. Pupil of Pils and A. Leloir. *Prix de Rome*, 1871. Medals, Paris, 1876—1877.

No. 79—*The Waltz*.....Page 69.

TRAYER (JEAN BAPTISTE JULES).....Paris.

Born at Paris. Pupil of his father and of Lequien. Medals, Paris, 1853—1855 (*Exposition Universelle*).

No. 14—*Little Sister*.....Page 56.

TROYON (CONSTANTINE), dec'd.....Paris.

Born at Sèvres, 1810. His parents wished him to be a painter of porcelain, but after a time spent in the manufactory at Sèvres, he studied under Riocreux, and became a painter of landscapes and animals. Medals, Paris, 1838—1840—1846—1848—1855. Legion of Honor, 1849. Member of the Amsterdam Academy. Died, 1865. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

"He had a more poetical mind than any other artist of the same class, and the poetry of the fields has never been more feelingly interpreted than by him."—P. G. HAMERTON.

"His composition is as free and charming as it is imposing; his color is moderated into perfect harmony; his atmosphere is almost Corot's; his touch is rich and very varied as we pass from one canvas to another, and his handling has the most superb force, breadth, freedom and directness.

Robustness is perhaps the main characteristic of his talent, when we compare it with that of his fellows,—sometimes combined with great serenity, sometimes with great grandeur of feeling. . . . Troyon's painting of animals may be compared with Millet's painting of peasants. For the first time, the modern spirit penetrates beneath the hide of the brute creation. Troyon painted not only the physical side of his beasts with marvelous skill—their shining skins, their splendid colors, their superb motions, their steaming breath and gleaming eyes; but he also painted their characters, their individualities—what I had almost called their souls."—MRS. SCHUYLER VAN RENSSELAER.

No. 229—*Going to Drink*..... .....Page 100.

TURNER (J. M. W.), R. A., dec'd.....London.

Born at London, 1775. Son of a hair-dresser. Pupil of Thomas Girtin and the Royal Academy. Elected member of the Royal Academy in 1801. Traveled all over England and Wales making studies, and visited Italy three times. Professor of Perspective in the Royal Academy in 1807. Many of Turner's best works were bequeathed by him to the British nation, and are now in the Royal Academy in London. Good examples are much sought after, and bring almost fabulous prices. Probably his best pictures were painted between 1802 and 1832. Died, 1851, in humble lodgings, where he was living under an assumed name in order that he might pursue his art without interruption.

"No other painter has yet appeared with such versatility of talent. His landscapes exhibit the most exquisite feeling for beauty of hues and effect of light. At the same time they express the most varied moods of nature."—DR. WAAGEN, *Berlin*.

No. 249—*New Weir on the Wye*.....Page 104.

VAN MARCKE (ÉMILE) .....Paris.

Born at Sèvres, France. Pupil of Troyon. Medals, 1867—1869—1870. Legion of Honor 1872. First-class Medal, *Exposition Universelle* 1878.

"He was Troyon's pupil, his dear friend, and his son-in-law. Under such circumstances, and given his remarkable talent, it is not wonderful that he developed very rapidly into an admirable artist . . . his handiwork is so admirable, his impulse so vigorous, his animals are so splendidly alive, and his landscapes so finely conceived, that he well

deserves the epithet (a *great* painter)."—Mrs. Schuyler Van Rensselaer.

No. 181—*Normandy Cattle*.....Page 90.
No. 219—*Cows and Landscape*..... 98.
No. 284—*La Vanne*..... 112.

VAUTIER (Benjamin).....Paris.

Born at Morges, Switzerland, 1830. Pupil of Rudolphe Jordan, Düsseldorf, Member of the Academies of Berlin, Munich, Antwerp, and Amsterdam. Medals, Paris, 1865—1866, and at *Expositions Universelle*, 1867—1878. Legion of Honor, 1878.

"The scenes which he places before us are never superficially treated; he never expects us to be satisfied with the costumes instead of the characters of the people he represents; on the contrary, his figures, in their faces and in every line of detail, express their peculiar individualities with marked force. Vautier has so well hit this characteristic 'trait painting' that he proves himself not only to have studied closely, but he has given rein to a natural genius for such conceptions."—*Zeitschrift fur Bildende Kunst*, 1866.

No. 145—*Bringing Home the Bride*.....Page 83.

VERNON (Paul) ..... Paris.

Pupil of Diaz.

No. 59—*Washing Day*.....Page 65.

VIBERT (Jean Georges).....Paris.

Born at Paris, 1840. Pupil of *l'École des Beaux Arts*, and of Barrias, Paris. Medals, Paris, 1864—1867—1868—1878 (*Exposition Universelle*). Legion of Honor, 1870.

"Vibert's pictures are remarkable for delicacy of touch and splendid feeling for color. In all their minuteness and careful realization of texture there is still found great breadth of treatment. The artist appears to have clearly fixed in his mind from the outset the picture he wishes to paint, and when he goes about it every stroke seems to transfer a portion of his impression to the canvas. There is no experimenting; there are

no hesitating lines; everything is clear and firm, showing the exact knowledge and confidence of the man."—*Louisville Courier Journal.*

No. 94—*Reading the News*.....Page 72.
No. 134—*Inspecting the Fort*..... 81.
No. 259—*The Cricket and the Ant*..... 106.

VIRY (PAUL).....Paris.

Born at Pocé. Pupil of Picot.

No. 55—*The Falconer*.....Page 64.

VOLK (DOUGLAS).....New York.

Born at Pittsfield, Mass., 1856. Pupil of Jean Léon Gérôme, Paris. First exhibited, Salon, Paris, 1855. Member of the Society of American Artists, New York.

No. 53—*The Captives*.....Page 64.

WAHLBERG (ALFRED).....Paris.

Born at Stockholm, Sweden. Medals, Paris, 1870—1872—1878 (*Exposition Universelle*). Legion of Honor, 1874; Officer of the same, 1878.

No. 6—*A Coming Storm*.....Page 54.
No. 224—*On the Banks of the River—Moonlight* 99.

WALKER (JAMES ALEXANDER).....Paris.

Born at Calcutta, India.

No. 163—*An Incident from the Siege of Paris*..Page 87.

WHITTREDGE (WORTHINGTON) N. A.....New York.

Born at Springfield, Ohio, 1820. First studied art in Cincinnati, Ohio. Studied in Paris, 1849, and afterward in Düsseldorf, under Andreas Achenbach and Lessing. Spent some time in Holland, studied in Belgium under Robbe, and for five years lived in Rome. First exhibited, National Academy, 1845.

Elected National Academician, 1860. Was President of the National Academy, 1875—76.

"Conscientiously devoted to his art, for manly fidelity to the simple verity of nature no one of our painters is more consistently distinguished than Worthington Whittredge."—TUCKERMAN.

"His style evinces a suhtle sympathy with the suggestive and evanescent qualities of the landscape."—PROF. WEIR.

No. 35—*A Nook on the River* .....Page 60.
No. 102—*Autumnal Twilight*..... 74.
No. 211—*A Mountain Lake*..... 97.

WILDA (C.)..... .....Paris.

No. 74—*Eastern Dancing Girl*.....Page 68.
No. 232—*The Money Changer*..... 101.

WORMS (JULES).....Paris.

Born, at Paris, 1837. Pupil of Lafosse. Medals, Paris, 1867—1868—1869—1878 (*Exposition Universelle*). Legion of Honor, 1878.

No. 47—*The Greenhorn*.....Page 62.

ZAMAÇOIS (ÉDOUARD), dec'd..... .....Paris.

Born, at Bilboa, Spain, 1843. Pupil of Meissonier. Made his début at the Salon of 1863. Medal, Paris, 1867. Died, 1871. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

"Zamaçois, with a manner almost as perfect as Meissonier's, is a satirist; he is a man of wit, whose means of expression is comparable to a jeweled and dazzling weapon, so much so that, to express his rich and intense color, his polished style, he has heen said to embroider his coarse canvas with pearls, diamonds and cmeralds. I should suggest the form and substance of his works as a painter, hy saying that he has done what Browning did as a poet when he wrote the 'Soliloquy of the Spanish Cloister.' . . . It is manifest that Zamaçois admires Molière; that he appreciates the picturesque side of Victor Hugo's genius. . . . Zamaçois does with form and color what Tennyson does with words,—that is to say, he comhines them in a studied and jeweled style, to express his pleasure in

intense and brilliant things. But he has wit, and no one would accuse Tennyson of that Gallic trait. Therefore, to make you acquainted with Zamaçois, I must say he has a suspicion of malice that must be delightful to the compatriots of Voltaire; that he is bold and positive in his conceptions, and fine and elaborate in his expressions."—EUGENE BENSON, *Art Journal*, 1869.

No. 160—*The Return from the Hunt*.....Page 86.
No. 268—*The Scare-Crow*..... 108.

CATALOGUE.

FIRST NIGHT'S SALE.

Tuesday, March 31, 1885,—beginning at 7.30 P. M.

*** Measurements given are in inches, the first figures indicating the height of the canvas.

330. 1

LOUIS GEORGES BRILLOUIN
A Cavalier

14 x 9

2

200. A. F. TAIT, N. A.
The Forest, Adirondacks

16 x 12—Dated 1882

3

345. E. GRÜTZNER
Wine Testers

13 x 11—Dated 1883

65. E. A. Gerson

4

R. M. SHURTLEFF, A. N. A.

On the Height

18 x 14

300. A. L. Kingsland

5

THEO. CEDERSTRÖM

The New Convert

18 x 10

250. R. A. Halstead

6

A. WAHLBERG

A Coming Storm

11 x 16

180. J. W. McClymond

7

A. F. BELLOWS, N.A.

Little Thistledown—(Water Color)

25 x 18

250. J. D. Martin

8

E. DALBONO

Bay of Naples

10 x 14

9

1200, LEO HERRMANN E. S. Chapin

Priest Fishing

16 x 12

10

900, JOHN J. PALING John L. Bremer

Comfort

16 x 20

11

260, ADRIEN MOREAU Mrs. E. Waggoner

Anne Boleyn

18 x 13

Anne Boleyn is distinguished in English history as having been the second wife of King Henry VIII. and the immediate cause of the establishment of the Church of England. While Maid of Honor to Queen Catherine, she attracted the attention and affection of the King, and by her address in the management of his passion, prevailed upon him to divorce his wife. As the Pope refused to disannul the marriage, England was separated from the spiritual dominion of Rome. Henry was united to his favorite in November, 1532. By her he had a daughter, afterward Queen Elizabeth. His passion for his new wife was of short duration, and she was beheaded in 1536 to make way for Jane Seymour, the monarch's new favorite.

12

190, LÉON RICHET Mrs J. A. Kennedan

Peasant Girl with Basket of Flowers

22 x 14—Dated 1880

13

200, G. H. McCORD, N. A. P. A. McMahon

The Vesper Hour

26 x 20

14

260, J. B. J. TRAYER S. V. White

Little Sister

22 x 18

15

290, F. SMITH-HALD Chas Pratt

Winter Moonlight

22 x 34

16

130, JERVIS McENTEE Mr Kip

An October Day

18 x 15—Dated 1882

17

300, JEAN AUBERT S. Collins

Playing the Lyre

18 x 14—Dated 1881

18

R. BEYSCHLAG

In the Meadows

21 x 14

19

E. DE BEAUMONT

The Old Beau

24 x 18

20

N. BERCHÈRE

Oriental Scene

10 x 13

21

E. LAMBINET, (dec'd)

Landscape

9 x 17—Dated 1865

22

A. BODENMÜLLER

Picking Flowers

18 x 14—Dated 1881

23

WILLIAM HART, N. A.

Cattle and Landscape

17 x 14—Dated 1882

24

THOMAS FAED, R. A.

Maud Muller

24 x 16—Dated 1881

25

J. POKITONOW

Landscape

10 x 7—Dated 1881

26

THOMAS MORAN, N. A.

Landscape

14 x 12

27

J. BEAUFAIN IRVING, N. A., (dec'd)

A Cavalier

10 x 8

28

325, OSWALD ACHENBACH Paul Fritzsche
Night Scene in Naples
22 x 30

29

260, JULES DUPRÉ S. P. Avery
Afternoon in Holland
8 x 15

30

345, C. F. DAUBIGNY, (dec'd) D. P. Richards
Landscape with Cattle
14 x 22

31

150, E. EISEMAN SEMENOWSKY C. Hoyt
The Blonde
12 x 11—Dated 1882

32

215, E. EISEMAN SEMENOWSKY A. W. Sullivan
The Brunette
12 x 11—Dated 1881

33

A. TAMBURINI

Reading the News

10 x 18

34

ALFRED STEVENS

By the Shore

14 x 11—Dated 1882

35

W. WHITTREDGE, N. A.

A Nook on the River

34 x 27

36

L. MÜNTHE

Winter Sunset

23 x 16

37

D. RIDGWAY KNIGHT

Thoughts Beyond the Field

64 x 35—Dated 1882

725. W. H. Powers

38

THÉODORE ROUSSEAU, (dec'd)

Landscape

11 x 14

100. H. Walters

39

F. DE MESGRIGNY

Washing Clothes, on the Seine

14 x 22

300. L. B. Delmonico

40

GUSTAVE COURTOIS

Asleep

17 x 20—Dated 1881

500. A. D. W. Burt

41

G. HAQUETTE

Waiting

24 x 32—Dated 1883

2800. Chas. L. Mitchell

42

A. GRISON

Market Day

26 x 32

43

CHARLES CHAPLIN

A Young Girl

19 x 14

300. G. G. Sloane

44

E. A. SCHMIDT

The Chemist

9 x 7

380. G. G. Williams

45

P. J. CLAYS

Boats at Scheveningen

19 x 15

145. Erwin Davis

46

W. H. LIPPINCOTT

Culture (Water Color)

28 x 22—Dated 1883

155. E. A. Moen

47

JULES WORMS

The Greenhorn

19 x 15

545. W Schams

550, Jno. Byers

48

CHARLES ÉMILE JACQUE

Sheep

7 x 9

300, J. J. Blakeslee

49

JOSÉ FRAPPA

Walls Have Ears

24 x 18

800, E. Kearney

50

THÉODORE ROUSSEAU, (dec'd)

Landscape

7 x 14

1450, M. Knoedler & Co

51

JULES DUPRE

Landscape

8½ x 13

110, D. B. Lyall

52

J. RUIPEREZ

An Interesting Game

11 x 8—Dated 1861

53

DOUGLAS VOLK

The Captives

36 x 30—Dated 1882

310, b. N. Howard

54

BENJAMIN CONSTANT

Female Head

22 x 18

210, D. L. Mott

55

PAUL VIRY

The Falconer

21 x 17—Dated 1877

550, Chas Pratt

56

L. GROS

The Philosopher

21 x 17

300, R. C. Keating

57

L. RICHET

Near Fontainebleau

24 x 31½

320, Chas Guidet

58

200, R. D' ÉGUSQUIZA J. E. Waggeman
His Portrait
28 x 22

59

205, PAUL VERNON C. B. Dunn
Washing Day
14½ x 18

60

1045, N. V. DIAZ, (dec'd) S. V. White
Path Through the Woods
16 x 20

61

600, M. RICO W. B. Dickerman
The Mill at Montargis
11 x 15

62

400, A. PASINI E. Kearney
Arab Hunters
14 x 19—Dated 1877

63

W. T. RICHARDS, N. A. 360, D. A. Garland

Afternoon, Long Beach (Water Color)

20 x 30—Dated 1883

64

A. A. E. HÉBERT 625, J. B. Walker

The Druidess

16 x 12

65

A. ÉDELFELT 650, R. H. Halstead

Under the Beeches

24 x 34—1882

66

PROFESSOR CARL BECKER 100, L. S. Wolff

Female Head

25 x 19

67

E. FICHEL 530, O. L. Brenner

Chess Players

9 x 13—1881

68

EUGÈNE FROMENTIN, (dec'd)
Venice

12 x 15

69

PIERRE BILLET
Herb Gatherers

18 x 25—Dated 1880

70

J. G. BROWN, N. A.
The Neighbors

25 x 30—Dated 1881

In National Academy Exhibition of 1882

71

ANDREAS ACHENBACH
Landscape and River View

10 x 14—Dated 1877

72

JOSÉ FRAPPA
The Surprise

24 x 18

73

510, G. SCHACHINGER W. L. Vanderwoort
A Young Lady of the XVI. Century

38 x 20—Dated 1882

74

160, C. WILDA D Birdsall
Eastern Dancing Girl

16 x 10—Dated 1883

75

300, J. F. MURPHY Francis White
Autumnal Notes

14 x 20

76

1700, W. DENDY SADLER E Penfold
A Fish Story

28 x 45

77

800, A. HAGBORG John S. Barnes
The Surprise

25½ x 32

78

1000, J. BERTRAND J. E. Waggeman
Marguerite

86½ x 42

79

360, E. TOUDOUZE E. J. Coe
The Waltz

25½ x 18½

80

1000, J. B. C. COROT, (dec'd) S. V. White
Morning

25½ x 21

81

230, ÉMILE RÉNOUF Francis White
Springtime

26 x 32

82

500, J. B. BRISTOL, N. A. C. R. Outcault
Mt. M'Intyre, Adirondacks

24 x 44

In National Academy Exhibition of 1881.

83

H. P. LAZERGES
Cairo Women

22 x 15—Dated 1879

84

E. STAMMEL
The Astrologer

16 x 14

85

FRANZ DEFREGGER
Bavarian Peasant

11 x 9—Dated 1881

86

LÉON ESCOSURA
The Amateur

21 x 14—Dated 1882

87

C. DELORT
Richelieu and Father Joseph

(A Scene from Bulwer's Drama.)

31 x 24

88

2000. P. A. J. DAGNAN-BOUVERET M. Knoedler & Co.

The Duet

44 x 34—Dated 1883

89

3525. PROFESSOR CARL BECKER V. J. Rothschild

Romeo and Juliet

(*In Friar Lawrence's Cell.*)

70 x 76—Dated 1883

90

1050. V. PALMAROLI N. E. Connor

By the Sea-shore

54 x 20½

91

800. FIRMIN GIRARD S. V. White

A Poultry Yard

15½ x 10

92

600. MME. VIRGINIE DEMONT-BRÉTON Mrs. S. James

The First Step

36 x 24—Dated 1882

93

A. F. BUNNER, A. N. A.

Madonna del'Orto, Venice

22 x 32

94

JEAN G. VIBERT

Reading the News (Water Color)

15 x 11

95

CONSTANT MAYER, A. N. A.

The Lord's Day

43 x 31

In National Academy Exhibition of 1883.

96

A. W. KOWALSKI

Winter in Russia

40 x 31

97

J. LÉON GÉRÔME

A Turk (Water Color)

12 x 9

98

1500. A. A. E. HÉBERT W. b. Lyall

La Voix Celeste

52 x 31

SECOND NIGHT'S SALE.

Wednesday, April 1,—beginning at 7.30 P. M.

99

250, A. F. BELLOWS, N. A., (dec'd) C. J. McGourkey
Godalming, Surrey, England

18 x 28
In National Academy Exhibition of 1883

100

900, F. A. GRISON W. B. Dickerman
At the Blacksmith's

18 x 15

101

400, A. TAMBURINI R Young
Taking a Pinch

12 x 9 --Dated 1881

102

460, W. WHITTREDGE, N. A. C Hoyt
Autumnal Twilight, Hudson River

27 x 34—Dated 1883

1050, E. S. Chapin

103

A. W. KOWALSKI

Cavalry at the Smithy

15 x 21

2550, D. A. McAlpin

104

ADOLPHE SCHREYER

On the Lower Danube

19 x 33

1125, Richards & Co.

105

E. HARBURGER

The Country Doctor

12 x 20—Dated 1882

600, C. Hoyt

106

R. M. SHURTLEFF, A. N. A.

Autumn Gold

30 x 50

1000, D. E. Cameron

107

C. F. DAUBIGNY, (dec'd)

The Banks of the River

15 x 22

545, S. D. Tucker

108

P. J. CLAYS

Holland Boats

20 x 15

325, Col. W. Goodland

109

DAVID JOHNSON, N. A.

Landscape, Pompton, New Jersey

9 x 13

325, E. K. Sutton

110

C. DETTI

Hawking in the Olden Time

12⅜ x 16—Dated 1879

1100, John L. Bremer

111

J. B. C. COROT, (dec'd)

The Bridge

12 x 16

1050, W. b. Lyall

112

THÉODORE ROUSSEAU, (dec'd)

A Solitary Tree—Sunset

13 x 16

113

800, GEORGE H. BOUGHTON, N. A., A. R. A. M. Knoedler & Co,
Morning in Holland

13 x 21

114

2100, EASTMAN JOHNSON, N. A. bot J. T. Morris
A Prisoner of State

26 x 22

115

600, ANDREAS ACHENBACH S. V. White
Moonlight

14 x 18—Dated 1884

116

550, LEO HERRMANN J. B. Delmonico
The Hearty Laugh

17 x 12—Dated 1876

117

245, W. T. RICHARDS, N. A. James Quinlan
Rocks at Newport, R. I. (Water Color)

24 x 38—Dated 1878

118

A. PASCUTTI

The Rialto Bridge, Venice

27 x 50

119

D. TENNANT

The Bather

13 x 9—Dated 1882

120

A. PASINI

Landscape and Cattle

9 x 14

121

JULES BRÉTON

Brittany Woman

20 x 26

122

ROBERT KOEHLER

Her Only Support

40 x 30

In National Academy Exhibition of 1883

123

2300. THÉODORE ROUSSEAU, (dec'd) L. A. Lanthier

Oak Trees in Autumn

22 x 26

124

510. GEORGE H. BOUGHTON, N. A., A. R. A. A Clews

Pot au Feu

13½ x 9

125

425. F. MIRALLES (H Walters

The Rehearsal

16 x 24—Dated 1883

126

450. A. NEUHUYS M Knoedler & Co.

Home

21 x 27

127

1050. N. V. DIAZ, (dec'd) A Woelfl

Landscape

14 x 19—Dated 1866

128

845. JULES DUPRÉ — L. A. Lanthier

Landscape with Cows

11 x 9

129

1245. TH. CEDERSTRÖM — O. B. Walker

Monks Preparing Breakfast

20 x 15

130

810. V. PALMAROLI — D. W. Sullivan

The New Model

31 x 21

131

400. N. BERCHÈRE — O. L. Bremer

A Halt in the Desert

12⅛ x 15⅛

132

525. J. J. PALING — O. MacMartin

The Cobbler

25⅛ x 30

350, 133

L. RICHET

Near Fontainebleau

16⅛ x 26

J Rusert o

1,325, 134

JEAN G. VIBERT

Inspecting the Fort

20 x 30—Dated 1867

D. W. Powers

400, 135

AUGUSTE BONHEUR

Cattle

7 x 9

L. G. Delmonico,

500, 136

E. GRÜTZNER

A Rare Vintage

11 x 9—Dated 1882

A Wolff

440, 137

C. DETTI

A Canal Scene

13 x 22—Dated 1881

J. White

138

H. BOLTON JONES, N. A.

A Spring Morning

24 x 36—Dated 1882

139

THÉODORE ROUSSEAU, (dec'd)

Sunset

9 x 11

140

N. V. DIAZ, (dec'd)

Landscape

12 x 15—Dated 1862

141

I. M. GAUGENGIGL

"And Drive Dull Care Away"

11 x 9

142

F. ROYBET

The Jolly Trooper

21 x 15

143

LOUIS LELOIR, (dec'd)

Dressing Doggie

25 x 21—Dated 1880

144

JULES DUPRÉ

Sunset—Windmills in the Distance

7 x 10

145

BENJAMIN VAUTIER

Bringing Home the Bride

38 x 56—Dated 1881

146

J. B. C. COROT, (dec'd)

Landscape

19 x 13

147

J. W. PREYER

Fruit

10 x 14—Dated 1875

148

1200, M. DE MUNKÁCSY J. J. Blackslee

Landscape

37 x 50

149

1500, ADOLPH SCHREYER O. L. Mitchell

Snow-Bound

41 x 69

150

350, JIMINEZ-Y-ARANDA W Schaus

A Spanish Pharmacy

23 x 36—Dated 1882

151

400, M. RICO J. J. Morris

View on a Canal

6 x 10

152

800, THÉODORE ROUSSEAU, (dec'd) A Disbecker

Plowing in the Morning

6 x 10

153

JULES BRÉTON

In the Garden

(Portrait of the Artist's daughter)

18⅜ x 15⅛—Dated 1882

154

HUGHES MERLE

The Friends

19 x 14

155

J. L. HAMON, (dec'd)

At the Fountain

15⅜ x 12⅜

156

J. DOMINGO

Head of an Old Man

8 x 6—Dated 1882

157

GEORGE INNESS, N. A.

June

30 x 46—Dated 1882

158

1300, R. DE MADRAZO O. b. Valentine

The Masque

33 x 15

159

925, F. A. GRISON O. L. Bremer

A Vexatious Amateur

18 x 22

160

645, EDOUARD ZAMAÇOIS, (dec'd) O M. Bonhams

The Return from the Hunt

12 x 18—Dated 1867

161

600, C. F. DAUBIGNY, (dec'd) G Mannheimer

Brittany Coast

13 x 21

162

550, A. ÉDELFELT C. Hoyt

Charity

32 x 23½

163

550, J. A. WALKER W. B. Dowd

An Incident from the Siege of Paris, 1870

17½ x 26⅛

164

255, F. M. BOGGS L. b. Delmonico,

Dieppe

20 x 26—Dated 1881

165

825, J. G. BROWN, N. A. A Wolff

The "Spat"

24 x 20—Dated 1883

166

1650, CHARLES ÉMILE JACQUE D. L. Bremer

Shepherdess and Sheep at the Pool

32 x 36—Dated 1882

167

1550, PIETRO BOUVIER W. A. Webb

Arrival of the Lover

34 x 26—Dated 1881

410

168

A. TAMBURINI John Byers

After the Storm

12 x 10—Dated 1881

1500,

169

LÉON BONNAT O. G. Sutton agt.

An Italian Girl

24 x 18—Dated 1881

3000,

170

E. BERNE-BELLECOUR E. S. Chapin

The Reconnaissance

22 x 29—Dated 1883

1425.

171

LUDWIG KNAUS M Knoedler & Co.

The Poacher

21 x 16—Dated 1882

3450,

172

N. V. DIAZ, (dec'd) M Knoedler & Co.

The Fortune Teller

30 x 24—Dated 1875

400, L. A. Lanthier

173

A. PASINI

An Arabian Bazar

On the outskirts of Damascus.

9 x 15½

2000, Walter Bourne

174

A. DENEUVILLE

The Morning Parade

20 x 16—Dated 1882

1150, Richard Lee

175

HUGO SALMSON

Woman Churning

23 x 25

600, W. M. Laird

176

L. MARCHETTI

The Hunting Party

12 x 18—Dated 1882

2900, R. G. Dunn

177

J. FRANÇOIS MILLET, (dec'd)

La Blanchisseuse

15 x 11

178

1100, N. V. DIAZ, (dec'd) L. S. Smith

Landscape and Cottage

11 x 12—Dated 1866

179

500, N. BERCHÈRE W Garland

On the Banks of the Nile

16 x 12

180

1300, JEAN GOUBIE O M Bonham

The Equestrians

13 x 17—Dated 1882

181

4550, ÉMILE VAN MARCKE A. L. Kingsland

Normandy Cattle

28 x 40

182

525, JEAN PAUL LAURENS O. B. Walker

Lucretia Borgia

25 x 20

183

2650 THÉODORE ROUSSEAU, (dec'd) b. S Smith

Sunset

12 x 20

184

1000, JULES DUPRÉ S r White

By the River

17 x 21

185

845, M. RICO b. A. De Silver

A Venetian Palace

14 x 9

186

2550, N. V. DIAZ, (dec'd) S. P. Avery

The Bathers.

22 x 18

187

890, THÉODORE ROUSSEAU, (dec'd) M Knoedler & Co,

Landscape, with Pool in the Foreground

7 x 10

188

825. FIRMIN GIRARD W M Gayford
A Picnic

21 x 14—Dated 1881

189

1250, EUGÈNE FROMENTIN, (dec'd) Richards & Co,
An Oriental Funeral

23 x 34—Dated 1850

190

2025. D. RIDGWAY KNIGHT E A Rothschild
The Reapers' Rest

38 x 52—Dated 1883

191

6250, M. DE MUNKÁCSY A. L. Gibson
Bringing in the Night Rovers

47 x 68—Dated 1881

"In *Bringing in the Night Rovers* we have an example of Munkácsy's dramatic side. How admirably he tells the story of these vagabonds, tied hand to hand and marched through the narrow, dirty street, under the eyes of the early market-women. How vividly he conveys the pathetic note introduced by the startled face of the young girl who recognizes a friend in the shameful company, and the averted head of the student who tries to hide himself from her eye! And how strongly characteristic is the expression of each of the bystanders, varying from pity to indifference, or curiosity, or malicious glee! And how simply he does it all—in what a truly pictorial, unforced, unmelodramatic manner."—MRS. SCHUYLER VAN RENSSELAER.

845

192

JULES DUPRÉ M. Knoedler & Co.

Cottage by the River

15 x 18

3150,

193

LÉON PERRAULT C. A. DeSilver

The Mirror of Nature

59 x 37—Dated 1877

3000,

194

HENRY MOSLER Geo. S. Barnes,

Les Accordailles

(Arranging the Marriage Settlement)

45 x 63—Dated 1882

10,500

195

FRANZ DEFREGGER A. J. Plummer

Ankunft zum Ball

(Arriving at the Ball)

48 x 65—Dated 1882

Gold medal awarded for this picture—Vienna, 1882

THIRD NIGHT'S SALE.

Thursday, April 2,—beginning at 7.30 P. M.

---

845. M. Knoedler & Co.

196

F. HEILBUTH

The Evening Walk

23 x 17—Dated 1882

---

410. R. H. Halsted

197

GUSTAVE COURTOIS

An Ideal

18 x 14—Dated 1882

---

510. Wm Goodland

198

A. PASINI

Landscape

9 x 15

---

580. Robt Graves

199

ANDREAS ACHENBACH

The Jetty

22 x 31

380, Wm Goodland

200

PIERRE BILLET

Waiting

19 x 24—Dated 1882

2050. S. P. Avery

201

THÉODORE ROUSSEAU, (dec'd)

Landscape, Noonday

(Wood-haulers resting)

8 x 10

1595 S Lowe

202

A. A. E. HÉBERT

Italian Emigrants

22 x 32—Dated 1863

1600, M Knoedler & Co,

203

I. M. GAUGENGIGL

A Difficult Question

12 x 16—Dated 1883

1210, C Stuyt

204

C. F. LESSING, (dec'd)

An Approaching Storm

11 x 13—Dated 1843

205

1225, N. V. DIAZ, (dec'd) M Knoedler & Co,

Landscape

16 x 19—Dated 1872

206

2250, F. ROYBET A. T. Gibson

The Bearer of Dispatches

28 x 22—Dated 1881

207

2850, A. PASINI A. T. Gibson

Before the Palace

23 x 33—Dated 1879

208

900, G. H. BOUGHTON, N.A., A.R.A. C. Hoyt

Springtime

46 x 26—Dated 1872

209

1000, A. STEINHEIL E. J. Smith agt

The Friends

32 x 26—Dated 1879

210

1650, JULES BRÉTON R. H. Halstead

Going to Mass

50 x 34—Dated 1873

211

1000, W. WHITTREDGE, N. A. Chas Pratt

A Mountain Lake

37 x 55

212

800, J. B. C. COROT, (dec'd) D. W. Powers

The Village Church

13 x 18

213

925, F. H. KAEMMERER S Loe

The Sleigh-Ride

24 x 16

214

2400, ADOLPHE SCHREYER D. L. Bremer

Arabian Horsemen

32 x 48

450, W. H. Whittredge

215

J. J. HENNER

Head of a Girl

11 x 9

1800, S. P. Avery

216

C. F. DAUBIGNY, (dec'd)

Landscape

13 x 23—Dated 1871

1025, Mrs D. E. Cameron,

217

ÉDOUARD DETAILLE

A Guardsman

9 x 6

10,000 Hicks Arnold

218

THÉODORE ROUSSEAU, (dec'd)

Landscape

(With cottage and group of large trees)

30 x 38

1050, John Byers

219

ÉMILE VAN MARCKE

Cows and Landscape

18 x 15

625, M Knoedler & Co,

220

M. RICO

The Corniche Road, near Nice

9⅛ x 14⅛

385, D. Y. Pettus

221

L. DOUZETTE

Moonlight Landscape

19 x 25

1160, C. J. Chapman Jr
Jay Gould

222

ALFRED STEVENS

Tea Rose

10 x 9

2125 C. J. Chapman Jr
Jay Gould

223

JULES DUPRÉ

A Threatening Storm

26 x 33

620, Wm Goodland

224

A. WAHLBERG

On the Banks of the River—Moonlight

22 x 19—Dated 1883

225

860, J. B. MADOU D. C. Lyall
Grandfather's Present

15 x 12½—Dated 1860

226

3100, LUDWIG KNAUS O. J. Martin
The Herd Boy

18 x 14—Dated 1881

227

1100, N. V. DIAZ, (dec'd) J. D. Blakeslee
A Monarch of the Forest

17 x 13

228

1050, JEAN GOUBIE H. S. Barkley
The Wedding Tour

22 x 26—Dated 1876

229

3200, C. TROYON, (dec'd) Corcoran Gallery
Going to Drink

27 x 35

1775, John S. Barnes,

230

H. JOCHMUS

The First Essay

36 x 44—Dated 1883

1425, Mrs O. W. Minturn

231

GEORGE H. SMILLIE, N. A.

The Massachusetts Coast

33 x 45—Dated 1883

(In National Academy Exhibition of 1883)

425, R Young.

232

C. WILDA

The Money Changer

30 x 20—Dated 1883

1 00, R A Halstead

233

P. J. CLAYS

On the Zuyder Zee

24 x 36

400, A. J. White

234

JULES BRÉTON

The Smoker

16 x 13

235

2600, THÉODORE ROUSSEAU, (dec'd) S. P. Avery

Morning

8⅛ x 11

236

2350, THEODORE ROUSSEAU, (dec'd) Albert Spencer

Evening

(Companion Picture to No. 235.)

8⅛ x 12

237

1950, J. B. C. COROT, (dec'd) W. B. Dickerman

At the Well

18 x 24

238

1945 M. F. H. DE HAAS, N. A. A Wolff

An Off-shore Breeze—Isles of Shoals, Maine

40 x 68

239

1300, CHARLES ÉMILE JACQUE H. L. Valentine

Landscape and Sheep

32 x 26

240

1000, KARLOVSZKY-BERCZI S Collins

The Fair Critic

32 x 43—Dated 1883

241

3000, C. F. DAUBIGNY, (dec'd) R Graves

Landscape

(With Pool and Storks in the Foreground.)

16 x 27—Dated 1877

242

525, M. RICO Mr Brinckerhoff

Landscape

(View of City of Paris in the Distance)

8 x 14⅓

243

2350, C. DÈLORT John Byers

Making out the Bill of Fare

23 x 30

244

1150 N. V DIAZ, (dec'd) D. F. Sutton agt

On the Edge of the Forest

23 x 33—Dated 1871

500, W Schans

245

A. PASINI

An Arab Horseman

9 x 6

325, S. A. Coale

246

R. DE MADRAZO

A Spanish Guitar Player

8 x 5

12,500 W Schans

247

THÉODORE ROUSSEAU, (dec'd)

Morning on the River Oise

17 x 25

2000, R Graves

248

JULES DUPRÉ

An Approaching Storm

12 x 14⅛

550, J. H. Waggeman

249

J. M. W. TURNER, (dec'd)

New Weir on the Wye

11 x 16

250

500, ANDREAS ACHENBACH A Healy

A Coming Storm

12 x 9—Dated 1880

251

2350, ERSKINE NICOL, R. A. H. J. Chapman Jr

Looking Out into the Storm Jay Gould

21 x 29—Dated 1875

252

1925, FREDERICK A. BRIDGMAN, N. A. C Pratt

An Interesting Game—Interior of a Cairo Café

38 x 56—Dated 1881

253

400, JEAN GUSTAVE JACQUET H D. Robinson

At the Opera

12 x 10

254

1375, LUDWIG KNAUS W Schaus

Bettina

8 x 9½

3500, L. S. Wolff

255

PROFESSOR CARL BECKER

The Message

(Carnival)

37 x 49½

1050, M Knoedler & Co,

256

N. V. DIAZ, (dec'd)

Evening

17 x 22

3100, M Knoedler & Co,

257

ROSA BONHEUR

Landscape and Sheep

13 x 25

650, A Disbecker

258

A. PASINI

Turkish Ladies at a Shrine

9½ x 16

3100, J. K. Gagen

259

JEAN G. VIBERT

The Cricket and the Ant

25 x 34

260

1525, BARON H. LEYS O. E. Scripps

Martin Luther Singing in the Streets of Eisenach

12 x 17—Dated 1859

261

1550, N. V. DIAZ, (dec'd) Wm Goodland

The Rose

14 x 11

262

1200, JULES DUPRE R Graves

The Coming Storm

17 z 23

263

1400, ALEXANDRE CABANEL E. P. Allis

Brother and Sister

44 x 28—Dated 1882

264

4600, ÉMILE RÉNOUF Corcoran Gallery

The Helping Hand

62 x 88—Dated 1881

265

1175 L. G. E. ISABEY R Graves

A Scene in Venice when in her Glory

13 x 18

266

1600, ADOLPHE SCHREYER b. P. Allis

Tired Horses

15 x 19

267

3050, LUDWIG KNAUS M Knoedler Co,

The Evening Walk

16 x 23—Dated 1870

268

1250, EDOUARD ZAMAÇOIS, (dec'd) S. P. Avery

The Scarecrow

12 x 9—Dated 1866

269

3500, N. V. DIAZ, (dec'd) J. J. Smith agt

Sunlit Landscape

16 x 24—Dated 1861

270

450, P. J. CLAYS G Hoyt

Marine

26 x 20

271

1150, EUGÈNE FROMENTIN, (dec'd) J. L. Mott

The Boar Hunt

15 x 24

272

3400, J. L. E. MEISSONIER H. T. Chapman jr (Jay Gould)

The Smoker

10 x 8

273

1600, A. G. DECAMPS, (dec'd) S. P. Avery

Washing Clothes

13 x 11—Dated 1868

274

5500, LUDWIG KNAUS C. P. Allis

In the Hayfield

31 x 24—Dated 1883

275

2200, N. V. DIAZ, (dec'd) S V. White

Fontainebleau Forest

(Woman gathering Fagots)

12 x 18

276

4000, JEAN LÉON GÉRÔME D. W. Powers

The Sentinel at the Sultan's Tomb

28 x 22

277

3600, L. ALMA-TADEMA S. P. Avery

Preparing for the Feast

21 x 27

278

4100, M. DE MUNKÁCSY C. J. Osborne

In the Studio

(Portrait of the Artist and his Wife)

63 x 88—Dated 1876

279

6100, N. V. DIAZ, (dec'd) D. W. Powers

Forest of Fontainebleau

30 x 39—Dated 1862

280

$4100, JEAN FRANÇOIS MILLET, (dec'd) H. J. Chapman jr (Jay Gould)

Brittany Washerwomen

15 x 22

281

$8100, J. DOMINGO H. J. Chapman jr (Jay Gould)

A Spanish Café

27 x 35—Dated 1881

282

$18,200 JULES BRÉTON Geo. L. Mitchell

Evening in the Hamlet of Finistère

37 x 52—Dated 1882

Exhibited in the Salon of 1882.

"The scene is laid in the outskirts of a little village, a few scattering houses of which are seen in the dim, uncertain light of the rising moon and stars. The day is over, and a few women in the severe dress of Picardy have joined each other in this barren tract where the herbage is interspersed with rocks, to chat and knit. Four of them, standing in the middle of the picture, form a picturesque group. One of them, young, and very pretty under her white bonnet, with lifted head and steady gaze, and an indescribable look of sadness in her eyes, is watching one of her companions and a handsome youth who are leaning against a wall and talking tenderly, in the left of the composition. She continues her work mechanically, but is so engrossed in thought that she does not observe her mother, who is looking at her with a questioning and anxious look. . . . There is a whole drama here which explains itself in the clearest and most delicate manner. One feels all that is going on in the breast of the young girl and of the mother, who suffers with her child. The whole picture is cast in this double mould. With his usual skill, M. Bréton has completed his compostion by minor subjects—not only by these old women on the right (one of whom, bent by work, is an excellent type), who form a group corresponding to that of the lovers, but also by the domestic animals roaming about for food, and by two cats in the foreground that have recognized each other. . . . I do not believe M. Bréton has ever produced anything stronger; anything which is more deeply appreciated, more generally observed and better

balanced (from a composition point of view), better drawn, and executed with greater power and personality. . . . He has introduced action into this composition—psychological and moral action it is true, but which gives his work stronger character and greater interest. . . . Really I do not see what one could find to criticise in this beautiful work. It is one of those which will *endure* and do the greatest honor to our school.—CHARLES CLEMENT, *Journal des Débats*, Paris, 1882.

"One must stop here for a long time. It is, beyond all question, the first among Bréton's works. It is even the first in the *Salon* according to our opinion, which we have the pleasure of seeing shared by many."—JACQUES ROSIER, *L'Électeur Republicain*, Paris, 1882.

283

N. V. DIAZ, (dec'd)

Abandoned by Love

40 x 30—Dated 1846

284

ÉMILE VAN MARCKE

La Vanne

70 x 86

From the Salon of 1881

285

W. A. BOUGUEREAU

La Vierge aux Anges

86 x 60—Dated 1881

Exhibited in the Salon of 1881.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.